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APRIL 24-26, 1899  
American Art Association,  
New York

Lugt: 57140

Salvador de Mendonca  
Collection and other

VALUABLE PAINTINGS  
AND OTHER ART PROPERTY

BELONGING TO  
SENHOR SALVADOR DE MENDONCA  
BRAZILIAN MINISTER

AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH  
NEW YORK





THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

EXECUTOR'S ABSOLUTE SALE

ESTATE OF THE LATE

JAMES A. BANCKER

ON WEDNESDAY AFTERNOON, APRIL 26TH

AT FIVE O'CLOCK

The undersigned will sell at Absolute Public Sale, by order  
of Dr. HENRY D. NICOLL, Executor

A BEAUTIFUL

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OF THE

EIGHTEENTH CENTURY

One of a series of four Tapestries made by order of Louis XVI,  
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French Revolution.

THE SPECIMEN TO BE SOLD IS

AN ALLEGORICAL SUBJECT OF "AGRICULTURE"

In height, 9 feet 2 inches; and in width, 9 feet 11 inches; is in  
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THOMAS E. KIRBY  
AUCTIONEER

THE AMERICAN ART ASSOCIATION  
MANAGERS

NEW YORK

1899

*ABSOLUTE SALE*

*SCULPTURES*

*BY THE LATE*



*CHAUNCEY B. IVES*

*AMERICAN ART GALLERIES*

*(Madison Square South)*

*NEW YORK*



CATALOGUE  
OF  
IMPORTANT SCULPTURES

BY THE LATE  
CHAUNCEY B. IVES

TO BE SOLD AT ABSOLUTE PUBLIC SALE

ON WEDNESDAY AFTERNOON, APRIL 26TH, 1899

AT

THE AMERICAN ART GALLERIES

BEGINNING AT 5 O'CLOCK

---

The late Chauncey Bradley Ives was born in New Haven, Conn., Dec. 14, 1810. Though he early showed his inclination for sculpture in his love of wood carving, he did not take it up seriously till he was twenty-seven years of age, when he went to Boston to study. He was fortunate in making a success of his first bust. This brought him some orders. He opened a studio and remained in Boston some years, till in 1844 he went to Florence. From Florence he moved to Rome in 1851, and it was there he spent the rest of his life, and there he died in August, 1894. Among his works are the statues of Roger Sherman and Jonathon Trumbull, Connecticut's gift of statuary to the Hall of Representatives in the Capitol at Washington; the colossal statue of Bishop Brownell, founder of Trinity College, at Trinity College, Hartford; the "Captive's Choice," a bronze group of three figures presented to the City of Newark, N. J., by Dr. Jonathon Ackerman Coles, son of Dr. Abraham Coles, the translator of *Dies Ira*; a statue of Noah Webster; and busts of William H. Seward, Gen. Winfield Scott, etc., etc. Most of his works are owned by private individuals here and in England.

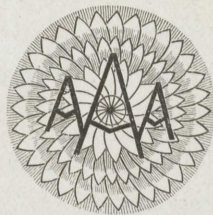
- 1 Marble Bust, "Ruth"
- 2 Pedestal for the foregoing
- 3 Marble Statue, "Beggar Boy." Life Size
- 4 Pedestal for the foregoing
- 5 Marble Statue "Traunt." Life Size
- 6 Pedestal for the foregoing
- 7 Marble Statue, "Sans Souci." Life Size
- 8 Marble Statue, "Piper." Life Size
- 9 Marble Statue, "Undine." Small Size
- 10 Pedestal for the foregoing
- 11 Marble Statue, "Night." Three-quarter Size
- 12 Pedestal for the foregoing
- 13 Marble Statue, "Undine" Life Size
- 14 Pedestal for the foregoing
- 15 Marble Statue, "Night." Life Size
- 16 Pedestal for the foregoing
- 17 Marble Statue, "Pandora." Life Size
- 18 Pedestal for the foregoing
- 19 Marble Statue, "Jephthah's Daughter"
- 20 Pedestal for the foregoing
- 21 Marble Statue, "Sans Souci."
- 22 Pedestal for the foregoing
- 23 Marble Statue, "Hebrew Maiden." Life Size
- 24 Pedestal for the foregoing

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THOMAS E. KIRBY,  
AUCTIONEER

THE AMERICAN ART ASSOCIATION,  
MANAGERS





Press of J. J. Little & Co.  
Astor Place, New York



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“ A HEAD THAT STATUARIES LOVED TO COPY ”

From Sir Henry Raeburn's portrait of Byron. No. 201 on Catalogue



CATALOGUE  
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**OIL PAINTINGS**  
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ANTIQUE FURNITURE  
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BRAZILIAN MINISTER  
REMOVED FROM HIS LATE RESIDENCE, WASHINGTON, D. C.

TO BE SOLD AT ABSOLUTE PUBLIC SALE ON  
MONDAY, TUESDAY AND WEDNESDAY, APRIL 24TH, 25TH AND 26TH  
AT 3 AND 8 O'CLOCK P. M.

**AT THE AMERICAN ART GALLERIES**

MADISON SQUARE SOUTH  
Where the Collection will be on Exhibition Day and Evening from April 19th  
until Date of Sale inclusive

THOMAS E. KIRBY  
AUCTIONEER

THE AMERICAN ART ASSOCIATION  
MANAGERS

NEW YORK  
1899

Press of J. J. Little & Co.  
Astor Place, New York



## CONDITIONS OF SALE

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk *upon the conclusion of the Sale*, and the remainder of the Purchase-money to be absolutely paid or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery ; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

4. *The sale of any article is not to be set aside on account of any error in the description, or imperfection. All articles are exposed for Public Exhibition one or more days, and are sold just as they are without recourse.*

5. To prevent inaccuracy in delivery and inconvenience in the settlement of the purchases, no Lot can, on any account, be removed during the sale.

6. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited ; all Lots uncleared within two days from conclusion of sale shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer or Managers to enforce the contract made at this Sale, without such re-sale, if they think fit.

THE AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

*Auctioneer.*

## NOTE

The American Art Association are indebted to *Munsey's Magazine* for their permission to reproduce illustrations of the Byron Relics and descriptive matter relating thereto.



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# CATALOGUE

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## FIRST NIGHT'S SALE

MONDAY, APRIL 24TH

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8 O'CLOCK

I

SCHOOL OF POUSSIN

### **Bacchanals**

Height, 11 inches ; width, 28 inches.

2

SCHOOL OF POUSSIN

### **Bacchanals**

Height, 11 inches ; width, 28 inches.

7

3

FRANÇOIS BOUCHER (Attributed to) Paris

1703-1770

**The Whistler**

Height, 13 inches ; width, 10 inches.

4

UNKNOWN

**Lady and Parrot**

Copy of painting by Franz Mieris, now in the Munich Gallery.

Height, 10 inches ; width, 8 inches.

5

LOUIS DAVID

Paris

1748-1825

**Pygmalion and Galatea**

Height, 12 inches ; width, 9 inches.

6

ADELSTEEN NORMANN

Norway

Contemporary

**Norwegian Landscape**

Height, 12 inches ; width, 14 inches.

7

DIRK HALS

Haarlem

1600-1656

**Dutch Portrait**

Height, 20 inches ; width, 16 inches.

8



## 8

GEORGE MORLAND

England

Born in London, June 26, 1763; died there October 29, 1804. Son and pupil of Henry Robert Morland, portrait painter (1712-97), and grandson of George Henry Morland, figure painter; studied also in the schools of the Royal Academy. Exhibited for the first time at the Royal Academy in 1779, and is celebrated for his country scenes with domestic animals, and his landscapes and marines.

**Feeding the Pigs**

Height, 18 inches; width, 14 inches.

## 9

ALBERT CUYP (Attributed to)

Holland

1620-1691

**Cows by the Riverside at Sunset**

Height, 13 inches; width, 17 inches.

## 10

JEAN LOUIS HAMON

Paris

1821-1874

**"Don't Cry, Baby"**

Height, 18 inches; width, 14½ inches.

## 11

F. AURELIO DE FIGUEIREDO

Brazil

This Brazilian artist, better known by his historical compositions and portrait painting, studied in Italy and France in company of

his elder brother, Pedro Americo de Figueiredo, who stands among the best Brazilian painters of this time. Studio in Rio de Janeiro.

**Aqueduct Road, Santa Teresa, Rio de Janeiro**

Height, 29 inches ; width, 23 inches.

**12**

**F. AURELIO DE FIGUEIREDO**

**Brazil**

Contemporary

**Aqueduct Road, Santa Teresa, Rio de Janeiro**

Height, 28 inches ; width, 23 inches.

**13**

**FRENCH SCHOOL**

**Venus and Adonis**

Height, 41 inches ; width, 31½ inches.

**14**

**P. E. RUDELL**

**United States**

**Landscape**

Height, 22 inches ; width, 36 inches.

**15**

**MAX WEYL**

**United States**

Contemporary

**Cherry Trees**

Height, 33 inches ; width, 28 inches.

16

UNKNOWN

**English Landscape with Sheep**

Height, 25 inches ; width, 22 inches.

17

ARTUS VAN DER NEER

Holland

1619-1683

**A Lurid Sunset**

No. 28 in the Ehrich Collection. Signed on the lower right-hand corner with initials. "He sometimes painted sunset—in which the glowing richness and harmony of his coloring approach the excellence of Rubens and Rembrandt."—SPOONER.

Height, 23 inches ; width, 29 inches.

18

WILLIAM HART

United States

Contemporary

**Jersey Landscape with Cattle**

Purchased from the artist.

Height, 10 inches ; width, 9 inches.

19

G. BACHMAN

Austria

Contemporary

**Stable with Horses**

Height, 10 inches ; width, 14 inches.



## DUTCH SCHOOL

**Portrait of Admiral van Tromp**

With a beautiful marine background. The portrait was evidently painted by a second-rate artist, while the background is such a beautiful work that it can be attributed to William Van der Velde. This picture was for many years in the possession of the Woolsey family. No. 613 of the Woolsey sale.

Height, 16½ inches; width, 15½ inches.

EUG. SOULÉ

France

**Interior of an Old Abbey**

(Water Color)

Stamp of Soulé's sale; 2470 in the J. J. Peoli collection.

Height, 8 inches; width, 10 inches.

RAIMUNDO DE MADRAZO

Spain

Contemporary

**Head of a Woman**

Height, 16 inches; width, 13 inches.

JOHN LINNEL

England

1792-1882

**English Landscape**

Height, 10 inches; width, 15 inches.

24

ANTOINE LE NAIN

France

1598

**Kettle Mender**

Height,  $9\frac{1}{2}$  inches; width,  $11\frac{1}{2}$  inches.

25

ALEXANDER FRASER

England

1786-1865

**Scotch Scene**

Height, 11 inches; width, 9 inches.

26

HENRY DAVIS, R.A.

England

Contemporary

**The Haystack**

Height, 9 inches; width, 10 inches.

27

RICHARD PARKES BONINGTON

England

Born at Arnold, near Nottingham, England, October 25, 1801; died in London, September 23, 1828. He was taken to Paris when fifteen years of age by his father, a poor portrait painter; copied pictures in the Louvre, and became a student at the École des Beaux-Arts under Baron Gros. He won a gold medal in Paris in

1824 for a picture of a marine view, and shortly afterward went to Venice, painting pictures there which brought him reputation and financial success in England. His brilliant career was cut short by a sunstroke, which caused his final illness. He is commonly classed with Constable as one of the founders of the modern school of landscape painting.

### **The Seine below Havre**

Signed with initials R. P. B.

Height, 10 inches ; width, 14 inches.

FRANS HALS

28

Holland

### **Three Jolly Fellows**

Signed with monogram on the chair. Purchased in Amsterdam.

Height, 11 inches ; width, 9 inches.

B. BLAKE

29

England

1830

### **Still Life**

Height, 6½ inches ; width, 8½ inches.

30

RICHARD PARKES BONINGTON

England

1801-1828

### **Venice**

Height, 6 inches ; width, 9 inches.

14



31

BARON HENDRICK LEYS Belgian School

1815-1869

**The Letter**

Purchased in Paris.

Height,  $15\frac{1}{2}$  inches; width, 12 inches.

32

ABEL A. D. DE PUJOL

France

1785-1861

**Sunday Breakfast in the Country**

(Water Color)

Examples of Pujol, the master of A. G. Decamps, are rarely met with; his pictures have the brilliant coloring found in those by his famous pupil. The costumes of the figures in this picture are quaint and show that it was painted about the time of the Restoration. Purchased from M. Oudinot of Paris.

Height, 8 inches; width, 9 inches.

33

FRANÇOIS MAGG

Germany

This painter of the German School reproduced successfully at the beginning of this century the beautiful coloring of Rubens.

**Venus**

Height,  $10\frac{1}{2}$  inches; width,  $13\frac{1}{2}$  inches.

34

ELIZABETH NOURSE

United States

Contemporary

**The Milk Carrier, Étapes**

Exhibited at the Paris Salon of 1890. Miss Nourse is one of the most successful American artists, and for a number of years has studied in Europe.

Height, 46 inches; width, 30 inches.

35

GIORGIONE

Italy

**Interior and Figures**

This picture of the great Italian master was brought from Northern Italy at the end of the last century, and remained in Philadelphia and Washington since then in possession of an American family. Purchased in Washington.

Height, 21 inches; width, 27 inches.

36

CHARLES H. DAVIS

United States

**Frosty Morning in Normandy**

Bought from Knoedler & Co., at an exhibition of the artist's works.

Height, 18 inches; width, 26 inches.

37

MAX WEYL

United States

Contemporary

**Keene Valley—Adirondacks**

Height, 28 inches; width, 42 inches.

CHARLES LESLIE, R. A.

England

1799-1859

This artist, born in Philadelphia, shared with Copley and Benjamin West the honors of a membership in the Royal Academy at the beginning of this century. His pictures are in the principal museums and collections of England, and are notable for their coloring.

**St. Jerome**

Height, 18 inches; width, 13 inches.

SEBASTIANO RICCI

Italy

1662-1734

**Portrait of Savonarola**

Height, 18 inches; width, 14 inches.

B. VAN DER HELST

Holland

1611-1670

**Portrait of a Priest**

No. 2574 in the Peoli collection.

Height, 21½ inches; width, 18½ inches.



41

ANTONIO ALLEGRI CORREGGIO

Venice

1494-1534

**Nymph and Satyr**

No. 2517, from the Peoli collection.

Height, 9 inches ; width, 12 inches.

42

ANTONIO ALLEGRI CORREGGIO

Venice

1494-1534

**Nymph Fleeing from a Satyr**

This picture was once in the Bibliotheca Ambrosiana.

Height, 6½ inches ; width, 9 inches.

43

FERDINAND BOL

Holland

1611-1681

**Head of an Old Man**

This picture, falsely attributed to Rembrandt, was bought in Amsterdam.

Height, 25 inches ; width, 20 inches.

44

JACOB RUYSDAEL

Holland

### Waterfall

From the Dutch collection of old masters exhibited at the World's Columbian Exposition at Chicago.

Height, 14 inches ; width, 18½ inches.

45

GEORGE ARMFIELD

England

### Dogs

A picture of four dogs—a black greyhound, a black and white spaniel, a terrier, and another small spaniel—in an interior with a table and dishes. The grays, blacks, and browns form an agreeable color harmony, and the dogs are studied with knowledge.

Height, 12 inches ; width, 16 inches.

46

GEORGES MICHEL

France

Born in Paris in 1763 ; died in 1843. Pupil of Taunay and was known in his time as a fine copyist. He had but little reputation in his day as a painter, but his pictures are now classed by many critics with the work of Decamps and the Barbizon Group. His landscapes are much sought for by collectors.

### Landscape near Paris

A broad road leads down hill from the foreground, winding into the middle distance. A flock of sheep and some small figures are seen at the bend in the road, and there are windmills on the left. The middle

distance is in shadow, and the hills at the horizon are lighted up by a gleam of sunshine. The sky is heavy with clouds of gray, white, and black, and the picture is firmly composed in color masses and great lines.

Height, 23 inches; width, 28½ inches.

47

ADAM PYNACKER

Holland

Born at Pynacher, near Delft, Holland, in 1621; died in Amsterdam; buried March 28, 1673. When very young, he went to Italy and studied there three years. Works in various European museums and private collections.

View of an Italian Port

A rich merchant and other figures in the foreground; on the right, a ruin and ships in the distance. A boat is about setting sail, and there are evidences of life and movement in various parts of the picture. Purchased at The Hague.

Height, 11 inches; length, 16 inches.

48

PETER PAUL RUBENS

Belgium

Born at Siegen, Westphalia, June 29, 1577; died at Antwerp, May 30, 1640. Studied first at Antwerp from 1596 to 1600, when he went to Venice. His copies after Titian and Giorgione attracted the notice of the Duke of Mantua, who made him court painter. Went to Spain as the Duke's messenger with presents for the king. In 1605 Rubens went to Rome to continue his studies; in 1609 became the court painter of the Archduke Albert at Brussels. Commissions crowded upon him at this time, and enriched by his wife's dowry (Isabella Brandt) he built himself a palace at Antwerp. After eleven years at Antwerp, where he had numerous pupils, Rubens went to Paris in 1622 to decorate for Marie de Medici the Luxembourg Palace. These twenty-one pictures are now in the Louvre. In 1624 he was ennobled by Philip IV. of Spain, and the Archduchess Isabella made him her gentleman-in-waiting. He was sent by her to England as Ambassador in 1627 to negotiate peace between that country and Spain. In 1630, his wife having died in 1626, he married Helena



Fourment, his niece by marriage, and about this time executed commissions for Charles I. of England and Henri IV. of France. In 1631 he resumed his diplomatic career. Painted with great assiduity and power, in spite of various annoyances and suffering from the gout, until his death; and his works, many of which were in part executed by his pupils, number over two thousand.

### The Rape of Proserpine

This is the first state of the celebrated painting by Rubens, who treated the same subject more than once. The figures of Pluto and Proserpine in this picture were painted by Justus Sustermans (1597-1681), a friend of Rubens and Van Dyke; the sea and sky and the spirited horses are by Rubens. The composition shows Proserpine held in the arms of Pluto in a chariot which three horses are drawing through the ocean. The blue and crimson draperies harmonize with the strong tints of the other factors in the composition, and the work is one of great distinction of color.

Height,  $12\frac{1}{4}$  inches; length,  $17\frac{1}{2}$  inches.

## 49

GEORGE MORLAND

England

### Pigs

An admirable picture of these domestic animals which painters have so often depicted. A large sow lies in the yard under the trees and three little pigs are feeding in a trough or basin. Another is climbing over his mother's back. The color is both veracious and fine in quality, and the painting of the animals is masterly. The warm pinks, yellows, whites, and blacks used in the color of the pigs are delightful in their artistic harmony.

Height,  $13\frac{1}{2}$  inches; length, 17 inches.

## 50

WILLIAM JAMES MULLER

England

Born at Bristol, England, June 28, 1812; died there September 8, 1845. Son of a German clergyman who was Curator of the Bristol Museum, and pupil of the landscape painter J. B. Pyne.

Exhibited "Destruction of Old London Bridge" at the Royal Academy in 1833. Visited Germany, Italy, Greece, and Egypt, 1834-1838, and accompanied the Expedition of Sir Charles Fellowes to Lycia, bringing back many studies of Oriental scenes and types. Two of his pictures are in the National Gallery, London.

### Arabs Resting

On a rug spread on the sand some Arabs are resting in a desolate country with ruins in the distance and a camel near by. The place is bare and rocky, with high hills on the left, and the sky of deep blue is broken with clouds. A strong, effective work with a well-managed color scheme of positive tints.

Signed at the right.

Height, 19½ inches; length, 26 inches.

51

ANTONIO PODEUM

Antwerp

Eighteenth Century

### Portrait of Max: F. Z. L. W.

This portrait shows a man of calm and dignified expression with his face turned full to the spectator. The left hand, holding a glove, rests on the hip, and the costume consists of a breast-plate and a crimson velvet coat. On his head is a curled and powdered wig. An inscription on the back of the canvas shows that the picture was painted in Rome in 1710. It is as follows: "Max: F. Z. L. W. Antonio Podeum Fiamengo F. Roma 1710." The background is dark and the color scheme is rich, with a fine general tone.

Signed on the back.

Height, 37 inches; width, 29 inches.

52

JOHANNES LINGELBACH

Holland

1625-1687

### On an Italian Road

The scene shows a group of peasants who are interested in the card tricks performed by an old man who is kneeling on the ground. On

his left is a man mounted on a donkey and playing a mandolin. At the left of the picture, where a hogshead stands, covered with a white cloth and a pitcher upon it, is a man offering a glass to a woman, who turns away to watch the conjurer. Another peasant nearby is smoking his pipe. With his back to the spectator, in the foreground, is a man, and on the right of the composition are a woman and a child. A woman washing clothes at a fountain, and a man tying his horse in a shed, appear in the background, where there is a house with plaster walls and tile roof. At the left is a patch of sky and some trees. The composition tells the story well, and the color is varied and interesting. Purchased at The Hague.

Height,  $19\frac{3}{4}$  inches ; length, 26 inches.

## 53

SIR GODFREY KNELLER, BART.

Dutch School

Born in Lubeck, Germany, August 8, 1646 ; died at Twickenham, England, November 7, 1723. Classified as belonging to the Dutch School, and said to have studied under Rembrandt and Ferdinand Bol at Amsterdam. In Rome he was probably a pupil of Carlo Maratta. He was induced to go to England in 1674, and was so much favored by Charles II. that he decided to remain there. After the death of Sir Peter Lely, he was made court painter. William III. knighted him, and Queen Anne made him a baronet. He was the leading portrait painter of the day, and the Beauties at Hampton Court, and a number of works in the National Gallery show his style and facility.

### The Duchess of Portsmouth

From the collection of C. L. Brock, F.S.A. This portrait shows a fine lady with a *décolleté* robe of red, with white sleeves, her right hand holding a sprig of apple blossoms, and her left hand resting on a piece of drapery which covers a table or stand. The head is slightly turned on the graceful neck, and the aspect of the picture is in every way distinguished and elegant. The color is rich, and the painting suave and harmonious.

Height,  $34\frac{1}{2}$  inches ; width, 30 inches.



## WILLIAM CLARKSON STANFIELD    England

Born at Sunderland, Durham, England, in 1793 ; died at Hampstead, May 18, 1867. He began life as a sailor in the royal navy ; became a scene painter while still a young man, and then took up landscape and marine painting, in which he was very successful. Elected a royal academician in 1835. After a visit to Italy in 1813 he painted a number of Italian landscapes. He excelled as a painter of naval engagements and seaport views.

## Off Portsmouth

This marine view shows the sea, with Portsmouth in the distance at the horizon, and a man-of-war in the offing. In the foreground is a sailing vessel lifted up by the waves. The water, blown by the breeze, with white spray on the crests of the waves, is admirably depicted, and is transparent and beautiful in its tints of blue and green. The sky, of gray and white clouds, with a little blue, is atmospheric and clear. The effect of the picture is true to nature and unified in ensemble.

Height, 17 inches ; length, 24 inches.

## THOMAS CRESWICK    England

Born in Sheffield, England, February 5, 1811 ; died at Bayswater, December 28, 1869. Pupil of J. V. Barber of Birmingham. Went to London in 1828 and exhibited views of Welsh and Irish landscape ; after 1840, views from the North of England. Elected a Royal Academician in 1851. His " Pathway to the Village Church " is in the National Gallery, London.

## Landscape in the North of England

The scene shows a hay-field with men and carts at work and an enormous hay-stack. A cottage is seen embowered in the trees on the right, and a woman in a red cloak in the foreground is going toward the house. In the distance is a village with a church tower. The sky is full of white clouds with a bit of blue near the top of the canvas. The

general aspect of the picture is light, and the color is fresh and agreeable in tone. The work shows great truth of observation and is a picturesque scene of country life.

Height, 20½ inches ; length, 27 inches.

56

WILLIAM JAMES MULLER

England

**Oriental Landscape with Figures**

Four Arabs are seen seated in a tent pitched among some ruins, and a dragoman, dressed in a crimson robe and white turban, stands near by, leaning on a staff. A camel appears back of the tent with a load on his back. Among the ruins are some tall, ornamented columns, and the sky shows the clear blue of the Far East. The color scheme is brilliant and effective, and the picture is painted with knowledge and force.

Height, 19 inches ; length, 26 inches.

57

DAVID TENIERS the Younger

Holland

Born in Antwerp, baptized December 15, 1610; died at Perck, near Brussels, April 25, 1690. Son and pupil of David Teniers the elder; developed under the influence of Rubens and Brower; Master of Antwerp Guild in 1632; its dean, 1644-45; court painter to Archduke Leopold Wilhelm, Governor of the Netherlands; prime mover in the foundation of the Antwerp Academy; favored by Don Juan of Austria, Archduke Wilhelm's successor; received important commissions from Philip IV. of Spain, and marks of esteem from Queen Christina of Sweden and other great personages. Pre-eminent among the Flemish genre painters. His works are in all the famous European galleries. "Temptation of St. Anthony" and twenty-nine others in the Louvre; "The Music Party" and fourteen others in the National Gallery, London.

**Castle of Perck**

With portrait of the artist in Spanish dress, looking at fisherman in a pool.

## JAN VAN GOYEN

Holland

Born at Leyden, Holland, January 13, 1596 ; died at The Hague in 1656. Pupil of Esaias van de Velde about 1616, after having studied under various artists of slight reputation and made a tour through France. President of the Guild at The Hague in 1640. Works in the principal Dutch museums, the Louvre, and the other chief European galleries.

## Dordrecht Fishermen

From the collection of Louis R. Ehrich, Esq. Signed on the boat, at the left end, "J. Van Goyen, 1644." This is a fine example of Van Goyen, and an important picture in every way. In the foreground on the left is a large rowboat drawn up on shore with fishermen. To the right is a castle with the water coming up to the walls. In the middle of the composition a pier and tower and sail boats. The sky of blue, with white and gray clouds, is extremely fine in tone, and the men in the boat in the foreground appear in dark silhouette against the water of the bay. Strong in color quality and harmonious in general treatment.

Height, 15 inches ; length, 18 inches.

## ROBERT SMIRKE

England

Born at Wigton, near Carlisle, England, in 1752 ; died in London, January 5, 1845. Entered the Royal Academy Schools in 1772, after serving an apprenticeship with a heraldry painter. Elected a Royal Academician in 1793. He was one of the earliest of the English painters of figure subjects and *genre*, and did a great deal of book illustration.

## Henry the Eighth and Anne Boleyn

The King, dressed in a brocaded coat of red and gold, a purple velvet cloak, and with a hat with white plumes, stands holding the queen by the hand. She is dressed in a gown of blue, with a yellow silk front and jewelled girdle. On a table is a glass with white roses, a red curtain forms the background, and through the pillars of a terrace to the



left appears a landscape view with the tower of an abbey. The figures are painted with skill and grace, and the color scheme, including brilliant notes, is handled with reserve and distinction. Purchased in London.

Height, 30 inches ; width, 25 inches.

60

GEORGES MICHEL

France

**The Huntsmen**

A road along the side of a cliff winds down hill on the right, and on a high bank are a fence and a group of trees. To the left is a wide stretch of country. The sky is filled with clouds of black and gray. On the road a party of huntsmen in red coats have stopped to rest, or to wait for the rest of their party. One man on a white horse leans over to ask a question of a woman and a little girl who are passing. Two men on the ground at the roadside, two horses, one white and one bay, and three dogs complete the group. In this fine sober landscape by Michel the color notes of the figures and horses appear with charming effect.

Height, 23½ inches ; length, 28½ inches.

61

SIR PETER LELY

England

Born at Soest, Westphalia, in 1617 ; died in London, November 30, 1680. Real name Peter van der Faes. Pupil of Pieter de Greber in Haarlem, but going to England in 1643 with William of Orange studied the manner of Van Dyke so closely that his earlier portraits approach the style of that master. He was for thirty years the most popular portrait painter in England and was made court painter and knighted by Charles II.

**Portrait of Princess Mary of Holland**

The princess is dressed in a gown of pearl color with lace bertha and pearl necklace. Her hair is dressed smoothly on top and falls in ringlets over her ears. On one side of her head at the temple are three

little curls. The corsage is trimmed with white lace. The face is in three-quarters view, with the dark eyes turned directly toward the spectator. The expression is one of charm and grace, and the portrait in general is a fine specimen of this distinguished painter.

Height,  $24\frac{3}{4}$  inches; width,  $18\frac{3}{4}$  inches.

62

ADRIAEN VAN DE VELDE

Holland

Born in Amsterdam in 1635 or 1636; died there January 21, 1672. Pupil of Willem van de Velde the elder, and afterwards, at Haarlem, of Jan Wynants. After leaving Wynants he studied the figure under Philip Wouwerman, and further developed under the influence of Paul Potter. His "Frozen Canal" is in the Louvre, and other works are in the principal European museums.

Milking Time

A group of cows and sheep, with landscape. In the centre of the group is a red and white cow, with a black one at the left, which a woman is milking. A boy hangs over the fence, laughing and pointing to a calf or young heifer sleeping in the foreground. Trees, a distant prospect of country, and a fine sky of delicate blue, with gray clouds tinged with pink, are the other elements in this pleasing composition. Painted in the manner characteristic of this celebrated painter of the Dutch school. From the collection of Louis R. Ehrich, Esq.

Height,  $14\frac{1}{2}$  inches; length, 20 inches.

63

JOHN OPIE

England

Born at St. Agnes, Cornwall, May, 1761; died in London, April 9, 1807. He was the son of a carpenter, and began to paint when ten years old, painting portraits for pay at sixteen. Went to London about 1780, and became a royal academician in 1788. His portrait of himself at the age of twenty-four is in the National Portrait Gallery, London, and his "Gil Blas Binding the Cook in



the Robbers' Cave" is in the Pennsylvania Museum of Fine Arts Philadelphia.

### Portrait of Master Linley

An attractive picture of a boy with dark hair, which falls in locks over his forehead and about his ears. He is dressed in a dark blue velvet coat, with buff waistcoat and large brass buttons. A white ruffled collar and a black cravat loosely tied in a knot complete the costume. In his hands he holds a large open book, and another still larger open book, like a lexicon, appears dimly on a stand in the background. Freely painted with great charm of manner and expression. Purchased from Mr. J. D. Ichenhauser, London.

Height, 28½ inches ; width, 23 inches.

## 64

RICHARD PARKES BONINGTON      England

### On the Sea-Shore

A woman, whose shoulders are covered with a red shawl, sits with her back to the spectator before a long table on the beach covered with fish, which she offers for sale. Nearby is a man on a white horse, the bridle held by a fisherman with a red cap, and there are some small figures in the distance. The sky at the lower right portion of the picture is dark and threatening, and the sea lies beneath it with fine pearly tone. The general aspect of the picture is suave and distinguished, and the work is marked by much truth of observation, while the scene is interpreted with artistic knowledge and general utility of effect.

Height, 10 inches; length, 14½ inches.

## 65

RICHARD WILSON, R. A.      England

Born at Pinegas, Montgomeryshire, August 1, 1713; died at Llanberris, Carnarvonshire, May, 1782. Pupil of Thomas Wright, a London portrait painter. Began to paint landscapes in Italy about 1749, taking this step by the advice of Zuccarelli. His work was not appreciated in England during his lifetime, and he died in in-



digence, but he is now regarded as one of the chief landscape painters of the English school. He was one of the founder members of the Royal Academy.

### **View of the Thames near Sion House, Twickenham**

A river, with a winding road, a sailboat coming down the stream, and a tree in the foreground with two men near the trunk, one of whom is preparing to bathe, are the principal elements in this composition. In the stern of the boat there is smoke from a fire on which probably the crew are cooking their supper. The sky shows summer atmosphere with clouds lit up on the edges, and the pastoral feeling is well interpreted. An individual and very interesting example of Wilson's excellent work. Dated 1769.

Height, 18¾ inches; length, 28 inches.

## **66**

### **MARIANO FORTUNY**

**Spain**

Born at Reüs, Spain, June 11, 1838; died at Rome, November 21, 1874. Pupil of Palan, Claudio Lorenzalez, and the Barcelona Academy, where he won the Prize of Rome in 1856. He married the daughter of Federigo de Madrazo, director of the Madrid Museum, and so was the brother-in-law of Raymond de Madrazo. Associated throughout his career with him, Zamacoïs, and other celebrated painters of the Spanish-Roman and French schools. William H. Stewart, the American collector, owned many of his principal works, which were sold by the American Art Association, in February, 1898. "The Choice of the Model" brought \$42,000.

#### **Roman Model**

A vigorous study of the head and torso of an old man with gray beard and long hair. Painted in Fortuny's characteristically swift and skilful manner.

Signed at the left.

Height, 22 inches; width, 15¾ inches.

## **67**

### **LÉON GERMAIN PELOUSE**

**France**

Born at Pierrelaye, Seine-et-Oise, France; died in Paris a few years ago. Well known as one of the leading landscape painters of the

French school. He received various medals at the Salon and high honors at the Paris Exposition of 1889. Chevalier of the Legion of Honor.

### Landscape

The picture shows a foreground descending to a stream in a valley with a high bank on the opposite side. A village is seen nestled among the trees in the valley, and on the hill opposite there are houses. Tall trees growing on the border of the stream reach up nearly to the top of the canvas, and the sky is full of light. All the foreground is in transparent shadow, and on the distant hills to the left is seen a gleam of late afternoon sunshine. A very characteristic example of the work of a painter whose fine qualities are distinctly personal.

Signed at the left.

Height,  $25\frac{3}{4}$  inches; length,  $36\frac{1}{2}$  inches.

## 68

### JOHN SINGLETON COPLEY      United States

Born in Boston, Mass., July 3, 1737; died in London, September 9, 1815. Pupil of his step-father, the engraver and painter, Peter Pelham. He began to paint portraits about 1751, and soon became the most celebrated master of the art in America. He went to Rome in 1774, and settled in London in 1775. Elected a royal academician in 1779. He was patronized by the royal family and many of his works are in England. In this country his portraits are the most famous of any of those painted by the earlier American artists. His best works were collected by his son, Lord Chancellor Lyndhurst, and many of them have been engraved.

### Portrait of the Duke of Wellington

The face is almost in profile, and the body is covered by an ample black cloak, leaving only a little of the scarlet uniform showing about the neck. On the head a cocked hat with long points inclining downward and a great gold eight-pointed star and decoration on the front. The whole picture is skilfully and broadly painted, and the face is notable for the fresh life-like tints of the coloring. It was painted from life. An important example of Copley's work. Considered as one of the best portraits in this collection by M. Benjamin Constant, when he saw it in Washington. Copley shares with Charles Leslie and Benjamin West the honor of being one of the three first American painters to be elected members of the Royal Academy.

Height, 36 inches; width, 28 inches.



## JOSEF DE RIBERA

Spain

Called Lo Spagnoletto

Born at Jativa, Spain, January 12, 1588 ; died in Naples in 1656. Pupil in Valencia of Francisco Ribalta. He went to Rome when quite young, and studied there. He was nicknamed by his fellows, Lo Spagnoletto (the little Spaniard), and was without resources. After studying with Caravaggio, he went to Parma, and finally settling in Naples, he married there the daughter of a rich picture dealer. He was made court painter by the Spanish viceroy, and soon had wealth and honors, and inhabited a palace where he entertained sumptuously. Ribera was of a very jealous disposition, and made war on the artists of rival Italian schools who were employed in Naples. He was made a member of the Academy of St. Luke in 1630, and was knighted by Pope Innocent X. in 1644. His "Entombment of Christ" and two other works are in the Louvre, and other important works are in the principal European museums.

## Martyrdom of St. Bartholomew

This picture was brought to England from Spain after the Peninsular War by the Duke of Wellington. The saint, an old man, nude, except for a white cloth about his loins, is a little to the right of the centre of the canvas ; and the executioner, with an instrument of torture in his uplifted hand, is cutting his breast and side with the sharp iron prongs. The martyr's arms are drawn up above his head with ropes. To the left of the executioner are the figure of an officer in armor with a red cloak, other soldiers and a nun. A boy on the right of the composition looks on. The head, arms, and torso of the martyr are splendidly painted with great realistic force, the figure of the soldier in armor is admirably treated, and the head of the boy is a beautiful *morceau*, fine in execution and charming in expression, forming a contrast to the grim faces of the others. The saint's head, with the face lifted to Heaven, is characterized by strong drawing, and the whole work shows power and force. The saint's nude body is a very luminous piece of flesh painting, and the composition abounds in fine passages. A very important work of the highest class by the great Spanish master.

Height, 65 inches ; length, 76 inches.



70

DOMENICO MARTINELLI

Italy

1650-1718

**Entrance to an Old Monastery.**

No. 2413, from the J. J. Peoli collection.

Height, 9½ inches ; width, 15 inches.

71

WILLIAM BLISS BAKER

United States

Contemporary

**The Sentinel**

This spirited sketch, as well as the companion picture of the young painter, was bought at the sale of the artist, after his death, by Mr. Mendonça, who in his notes says that the death of Bliss Baker was the heaviest loss that American art has suffered, as he considered this painter the most promising of all the American contemporary school. In a lecture before the Washington Club a few years ago, Mr. Mendonça paid a glowing tribute to the genius of this artist.

Height, 20 inches ; width, 12 inches.

72

WILLIAM BLISS BAKER

United States

Contemporary

**Pool and Upland**

Height, 20 inches ; width, 12 inches.

73

F. H. DE HAVEN

United States

Contemporary

**November Day**

Height, 10 inches ; width, 14 inches.

SECOND NIGHT'S SALE

TUESDAY, APRIL 25TH

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8 O'CLOCK

74

JAN VAN KESSEL

Holland

1654-1708

**Strawberries**

Height, 10 inches; width, 13 inches.

75

JEAN GÉRICAUT

France

1791-1824.

**Stable**

Height, 9½ inches; width, 12½ inches.

76

J. C. BOURGUIGNON

Italy

1621-1676

**Battle Scene**

(On Copper)

Height, 7 inches ; width, 8 inches.

77

DAVID KINDLEBERGER

United States

Contemporary

**Rock Creek**

(Water Color)

Height, 12 inches ; width, 19 inches.

78

DAVID KINDLEBERGER

United States

Contemporary

**Rock Creek**

(Water Color)

Height, 13½ inches ; width, 20 inches.



79

PIERRE GAVARNIS

France

Contemporary

**Drawing**

This original drawing was given by the artist to Henri de Pène.

Height, 12 inches ; width, 8½ inches.

80

ANTOINE WATTEAU (Attributed to)

France

1684-1721

**The Flute Lesson**

Height, 14 inches ; width, 18 inches.

81

FRANÇOIS COMPTE-CALIX

France

1813-1880

**Passing Away**

No. 2267 in the J. J. Peoli collection.

Height, 7 inches ; width, 10 inches.

82

A. MURATON

France

**The Vigil**

No. 2548 in the J. J. Peoli collection.

FELIX BERNARDELLI

Mexico

Contemporary

This Brazilian artist, brother of the sculptor Rodolpho Bernardelli, Director of the Institute of Fine Arts of Brazil, and of Henrique Bernardelli, one of the most distinguished painters of South America, during his stay in Mexico has been very successful in portraying the costumes of the country. In the present composition, the grouping of the figures and their treatment possess a sobriety and a poetical feeling much to be praised.

**Water Carriers ; Chapala, Mexico**

Purchased from the artist.

Height,  $14\frac{1}{2}$  inches ; width,  $23\frac{1}{2}$  inches.

F. CIPOLLA

Italy

Contemporary

**The Orange Seller**

Height, 11 inches ; width, 7 inches.

PAUL SEIGNAC

France

Interior

Height, 18 inches ; width, 14 inches.

FRANÇOIS SWAGERS

France

1756-1836

**Holland Landscape**

Height, 13 inches ; width, 16 inches.

UNKNOWN

87

**Landing of Pizarro at Peru**

Height, 9 inches ; width, 12 inches.

88

MADAME LE BRUN (Attributed to) France

**Portrait of Monsieur Le Brun**

Height, 15 inches ; width, 13 inches.

89

MADAME LE BRUN (Attributed to) France

**Portrait of Madame Vigé Le Brun**

Height, 18 inches ; width, 14 inches.

90

C. F. DIETRICH

**Nude**

Height, 21 inches ; width, 25 inches.

91

SCHOOL OF REMBRANDT

**Christ in the Temple**

On oak panel. Purchased at The Hague.

Height, 20 inches ; width, 26 inches.



92

FRANCESCO ALBANI

Italy

1758-1760

**The Three Graces**

Height, 14½ inches; width, 11 inches.

93

ITALIAN SCHOOL

**Adoration, St. Anthony**

Height, 12½ inches; width, 9½ inches.

94

ENGLISH SCHOOL

**English Landscape**

Height, 29 inches; width, 24½ inches.

95

UNKNOWN

**The Mischief-Maker**

Height, 12 inches; width, 10 inches.

96

GEORGE MORLAND

England

1763-1805

**Grey Horse**

Height, 9½ inches; width, 12½ inches.

97

J. M. W. TURNER R. A.

London

1775-1851

**Ruins of New Brunswick Theatre**

An original sepia drawing by Turner, representing the catastrophe which occurred to the Theatre on Waterloo Road, afterwards known as the Victoria Theatre.

Signed with the initials J. M. W. T.

Height, 3 inches ; width, 4 inches.

98

ROWLANDSON

**Landscape**

(Water Color)

Height, 4 inches ; width, 9 inches.

99

MAX WEYL

United States

Contemporary

**Landscape near Paul Smith's, in the Adirondacks**

Height, 18 inches ; width, 24 inches.

100

JEAN BAPTISTE OUDRY

France

1686-1755

His works are in the principal galleries of Europe, and he excelled in the painting of birds, royal hunts, etc. Painter to Louis XV.

**Still Life**

Height, 26 inches ; width, 34 inches.

101

WILLEM KALF

Holland

1630-1693

**Kitchen Interior**

Small replica of the original picture in the Louvre.

Height, 13 inches; width, 16 inches.

102

GEORG PHILIPP RUGENDAS

Germany

1666-1742

**Battle Scene**

Height, 10 inches; width, 16 inches.

103

JEAN B. S. CHARDIN

France

1699-1779

This master has pictures in the principal museums of the European continent.

**Still Life**

Purchased from M. Oudinot of Paris.

Height, 24 inches; width, 19 inches.

104

GIRODET TRIOSON

France

1767-1824

One of the painters in vogue during the First Empire.

**The Bather**

Height, 21 inches; width, 18 inches.



105

GEORGES MICHEL

France

1763-1843

Landscape

Height, 12 inches ; width, 11½ inches.

106

FELIX SATURNIN BRISSOT

France

Contemporary

Sheep

Height, 11 inches ; width, 17 inches.

107

A. G. DÉCAMPS

France

1803-1860

Vue d'Orient, Effet de Soleil Couchant

Purchased in Paris.

Height, 45 inches ; width, 23½ inches.

108

LOUIS LATOUCHE

France

Contemporary

Landscape

Height, 24 inches ; width, 23 inches.

109

LEON RICHET

France

Landscape near Barbizon

From Mr. George I. Seney's collection.

Height, 15 inches ; width, 22 inches.

110

KARL DAUBIGNY

France

Landscape

Height, 16 inches ; width, 22 inches.

111

BOLTON JONES

United States

Contemporary

Landscape on Long Island

Height, 17½ inches ; width, 31½ inches.

112

JULES VEYRASSAT

France

1825

The Ford

Height, 10 inches ; width, 14 inches.

43

113

THOMAS GAINSBOROUGH

England

**A Market Cart**

Height, 11 inches ; width, 9 inches.

114

RICHARD PARKES BONINGTON

England

1801-1828

**The Tuileries in 1822**

Height, 16 inches ; width, 18 inches.

115

FREDERICK A. BRIDGMAN

United States

Contemporary

**Coast of Algiers—Fountain by the Sea**

Bridgman's well-known Eastern subjects are agreeably varied in this picture, which follows rather the inspiration of Fromentin than that of Gérôme.

Height, 16 inches ; width, 24 inches.



116

EDUARD HÜBNER

Dresden

1842

**Capri**

This work of the well-known artist has all the atmospheric charm of Italy and shows that the splendor of nature at its best loses nothing in the eyes of a Northern observer.

Height, 20 inches ; width, 16 inches.

117

REMBRANDT PEALE

United States

1778-1860

**Cleopatra**

Copy of Guido's painting in the Palazzo Pitti at Florence.

Height, 34 inches ; width, 27 inches.

118

HARRY PENNELL

England

Contemporary English School

**St. Margaret's Church, Rochester**

An effect of sunset after rain. A road leading into the picture is overflowed with water which reflects the yellow tints of the sky. Great trees on the left, and the church with its roofs and tower outlined against the sky make effective masses in the composition. The effect is rendered with much truth of observation, and the picture is pleasing in color.

Signed at the right.

Height, 24 inches ; length, 36 inches.

## JULIUS CÆSAR IBBETSON

England

Born at Masham, Yorkshire, England, December 29, 1759; died there, October 13, 1817. Self-taught. First exhibited at the Royal Academy in 1785. He accompanied Colonel Cathcart's Embassy to China in 1788, having an appointment as draughtsman, and was a frequent contributor to the Academy exhibitions in London.

## Market Place at Masham, Yorkshire

From the collection of William Howgate, Esq. The market-place, surrounded by houses, is full of people—farmers and peasant women—cows and horses. Some are seen bargaining, and there is an air of bustle and business in the scene. The sky is grayish yellow, with bits of blue between the clouds.

Height, 14½ inches; length, 18¾ inches.

## WILLIAM JAMES MULLER

England

## Children in the Wheat-Field

Three little girls are seen in a group near a fence with a big barred gate. The one in the middle, who has a pretty face, wears a red skirt and holds up in her apron field-flowers and wheat. The child on the right has a blue skirt, and the third, one of violet color. Shocks of grain appear in the background, and the sky is blue, toned with gray. The little girls are nice types of country children, and the picture is full of rustic simplicity and charm.

Height, 20 inches; width, 17¼ inches.

GEORGE HENRY MORLAND England

Grandfather of the well-known figure and animal painter, George Morland. Died in 1789.

### The Ice Cream Vendor

This attractive picture shows a young woman looking over her shoulder, while in her left hand she holds a dish of ice cream, and with a dainty action of the right hand seems about to put a silver spoon in it. The bodice is bluish gray, trimmed with a ruffle, and a great lace bonnet crowns the head.

Height, 27 inches ; width, 20 inches.

GEORGE HENRY MORLAND England

### The Flower Seller

Companion picture to "The Ice Cream Vendor." The subject is painted in full face, with a lace headdress and a blue bodice. About the neck is an ample white kerchief. The young woman holds up a rose in her right hand.

Height, 27 inches ; width, 20 inches.

GEORGE MORLAND England

### A Gypsy Camp

A roadside scene, with gypsies under great trees with twisted trunks and branches, who are preparing for supper. A woman is gathering fagots, and a man with a child in his lap is seated by the fire. Three stakes make an improvised crane, and there are pots and pans lying about. The color is rich and dark, and the general aspect of the picture is attractive. Purchased from M. Ichenhauser, London.

Height, 19½ inches ; width, 26½ inches.



## CHESTER HARDING

England

Born at Conway, Massachusetts, September 1, 1792; died in Boston, April 1, 1866. Self-taught. He became a well-known portrait painter, and met with much success in London, whither he went in 1832. After his return he practised his profession in Philadelphia, Boston, and St. Louis. He was originally a turner, then a soldier in the war of 1812, and a house-painter in Pittsburg. Painted the portraits of many celebrated public men in England and the United States.

## Portrait of Macready

The famous actor is shown in a costume of the style of 1830, with a white stock and high collar. The portrait shows the head and bust, and the background is of neutral tint. The smooth-shaven face is painted with frank, clear color, and the expression is full of character.

Height, 22 inches; width, 19 inches.

## PETER PAUL RUBENS

Belgium

## Head of an Old Man

From the collection of Professor Peoli, and considered at his sale in 1894 one of the most notable pictures. The head is seen in profile, with the light concentrated on top. The face is strong in expression, and the shoulder is covered with some rich stuff. A rich, harmonious piece of color and a virile piece of painting.

Height, 13 inches; width, 9 inches.

## NICOLAS LANCRET

France

Born in Paris, January 22, 1690; died there, September 14, 1743. Pupil of Dulin and of Gillot, but formed his style chiefly after

Watteau. The pictures of the two artists are sometimes confounded, as the subjects are similar, and Lancret's treatment follows that of Watteau. Ten of Lancret's works are in the Louvre; others in French provincial museums, and in various European galleries.

### Social Gathering in the Park

The scene is in a garden with a terrace wall and a high vase on the left. A group of five figures, consisting of three young women and two men. In the middle of the group a girl with a flute is learning to play, while a man who is teaching her sits beside her. Another woman is reclining on the grass, and back of her is a man who stands up while he converses with the third woman, who is seated on the grass, with her back turned to the spectator. The costumes are light in color—white, pink, and blue—and these tints form an effective contrast to the green of the landscape background. No. 1133 in the Metayer de Guy collection.

Height, 59 inches; width, 44 inches.

## 127

### JEAN BAPTISTE GREUZE

France

Born at Tournus, Saône-et-Loire, France, August 21, 1725; died in Paris, March 21, 1805. Pupil, in Lyons, of Grandon, and in Paris, of the Academy. His pictures early became popular, and he accumulated a large fortune, but lost it all in the Revolution. The vogue of David and his school, and the taste for the classic as interpreted by these painters, prevented any further success for Greuze, and he died in poverty. His celebrated picture, "La Cruche Cassée," and fourteen other pictures and portraits are in the Louvre. Other important European museums contain examples of his work.

### The Dead Bird

A very fine Greuze. A little girl dressed in white, with a blue ribbon in her blonde hair, is looking at a dead canary which lies on a table near its empty cage. The left hand is uplifted in a pretty gesture of sorrow, and with the right the child is about to take up the dead pet. The hair hangs in a long plait on one side of her neck, with a lock on the other side, and the expression of the face is sweet and gentle. The picture is charming in color and sentiment, and is altogether characteristic of the artist's best style. Purchased from M. Oudinot, Paris.

Height, 26 $\frac{3}{4}$  inches; width, 22 inches.

GEORGES MICHEL

France

**Landscape near St. Denis**

A wide stretch of country with the middle portion lighted up by the sunshine. The large valley is heavily wooded, and the color scheme is made up of fine sober tints, with delicious light yellows, grays, and browns in the middle distance, where the sun bathes the landscape. The sky shows clouds of gray, and the picture is a most attractive harmony of subtle colors. A very distinguished and beautiful Michel. Purchased from Tripp, Paris.

Height,  $23\frac{1}{2}$  inches; length, 29 inches.

JEAN BAPTISTE CAMILLE COROT France

Born in Paris, July 20, 1796; died there, February 23, 1875. Pupil of Michallon and of Victor Bertin. He went to Italy in 1826, and afterward painted in France, in Normandy, at Ville d'Avray near Paris, in Provence, and in the Forest of Fontainebleau. He is considered the greatest of all modern landscape painters. Officer of the Legion of Honor; various medals at the Salon, and other honors. His career was a very successful one, and he was very popular with his fellow artists, who called him Père Corot. His picture "La Danse des Amours," in the sale of the collection of Charles A. Dana, sold by the American Art Association (1898), brought \$36,000.

**Un Berger Jouant avec sa Chevre**

This picture shows a glade with a hill on the left, and through an opening between the tall trees, the sea appears in the distance. Sunlight glints through the foliage, and beside the trunk of a tree in the foreground a shepherd is seen caressing a white goat. A kid by its mother's side is sucking her milk. The composition has a classical air, and is very characteristic in every way of Corot's pastoral style. This picture was exhibited at the Salon of 1847, and is mentioned in Gustave Planche's critical review of the exhibition that year. Purchased from M. Charles Sedelmeyer, Paris.

Signed at the left.

Height,  $34\frac{1}{2}$  inches; width,  $25\frac{1}{4}$  inches.



GEORGES MICHEL

France

**The Stag Hunt**

The landscape is covered by a cloudy sky, and in a clearing in the middle, lit up by the sunlight, a buck dashes toward a windmill and a house on the right of the picture. Five hounds are in close pursuit and two more are in full cry farther off. A huntsman on a white horse is galloping forward. The effect is a characteristic symphony of grays and tawny tints such as mark the work of Michel. The figures are supposed to have been painted by an unknown artist.

Height, 29 inches; length, 30¾ inches.

ALPHONSE MARIE DE NEUVILLE France

Born at St. Omer, Pas-de-Calais, France, May 31, 1836; died in Paris, May 20, 1885. Pupil of Picot. He spent three years in the Paris Law School with the intention of becoming a barrister, but gave it up and went into painting. He achieved success early, and his pictures of battles and incidents in the Franco-Prussian war of 1870 brought him great fame. With Detaille, De Neuville shares the honor of being the greatest military painter of the century.

**Soldier of the Republican Guard**

A French soldier, one of the mounted arm of the *Garde Republicaine*, on a bay horse, occupies the foreground. He holds a carbine in his right hand and the bridle rein in the left. His head is turned to the right, as if he were watching something, and his expression in face and figure is alert and calm. The uniform shows that the soldier is fully attired for campaign service. In the distance is another soldier, on a white horse. The landscape is tender in color, the greens and yellow browns of the plain in the foreground harmonizing with the pale gray of the sky.

Signed at the left.

Height, 12½ inches; width, 10½ inches.

# AIMÉ NICOLAS MOROT

France

Born at Nancy, France, June 16, 1850. Pupil of Cabanel. Grand Prize of Rome, 1873; medals at the Salon, including the Medal of Honor in 1880. Grand Prize at the Paris Exposition, 1889; Chevalier of the Legion of Honor. "Charge of the Cuirassiers at Reichshoffen" in the Luxembourg Gallery, Paris.

## Arabs Attacking an English Outpost

An Arab warrior, mounted on a black horse, galloping at full speed, is in the act of changing rifles. Dressed in a white burnous, with a red mantle flying out behind, he looks over his shoulder, and is followed and preceded by other Arab horsemen who are riding in a great circle and firing on the outpost as they pass, reloading before they each pass the outpost again. The Arab next behind the principal figure is wounded, and is falling from his horse. Figures and landscape in this picture are all painted with great force, and the color scheme is a brilliant one. Everything represents motion, from the field and figures to the clouds in the sky. Aimé Morot is considered one of the strongest painters in the contemporary French school. Purchased from the artist.

Signed at the right.

Height, 28¾ inches; length, 36 inches.

# FREDERICUS H. MANS

Dutch School

Died after 1687. Nothing is known about his life, but he is thought to have worked in Utrecht. His pictures are often found in private collections in Holland. Works in the Rotterdam, Dresden, Leipsic, and Vienna museums.

## View of a Town and Canal in Holland

On the right of a canal is an inn before which are horsemen. Other buildings are on the banks of the canal, and three boats are at the landing with a fisherman in one of them. Trees behind the buildings are seen against the sky, and the scene possesses much local character. The treatment of the picture shows truthful observation, and there is fine atmospheric effect. Purchased at The Hague.

Signed on the right.

Height, 22 inches; width, 18¾ inches.

## E. H. VAN DER NEER

Holland

Born in Amsterdam in 1643; died in Dusseldorf, May 3, 1703. Son of Aart van der Neer (1603-1677), and at first his pupil; afterward pupil of Jakob van Loo. He went to France in 1633, and in 1687 to the court of the Elector of the Palatinate, to whom, as well as to Charles II, of Spain, he was court painter.

## Pastoral

An important composition, showing a young woman, in a white dress, seated on a rock, or bench, with a shepherd in brown and gray playing to her on his pipe. The landscape presents a vista of mountains and valleys, and there are some sheep near by and a dog asleep at the feet of the shepherd. The color scheme is rich and attractive in its harmony.

Height, 14 inches; length, 18½ inches.

## CHARLES BRIAS

Belgium

Belgian *genre* painter, who died at Malines in 1839.

## Preparing Dinner

The scene, in a courtyard with a high wall on the right and a porch with a door leading into the house on the left, shows a young housewife standing at a table scraping carrots. Other vegetables are on the table. An elderly woman is seated on the right, with a spinning-wheel near by, and a boy stands near the table watching the work. There is a black dog at the side of the younger woman, and a cat sits on a bench. The courtyard is paved with tiles, and high up on the wall is a statue of the Madonna and Child. A bit of sky shows over the porch roof on the left. This picture is carefully painted, and is so good that it was once attributed to Gerard Dow.

Height, 24½ inches; width, 20½ inches.



**M. J. VAN MIEREVELT****Holland**

Born at Delft, Holland, May 1, 1567; died there, July 27, 1641. Pupil of Willem Willemsz and of Augustyn, and, at Utrecht, of Blockland. He entered the Guild at The Hague in 1625. Charles I. invited him to England to paint his portrait. Works in the principal Dutch and other European museums.

**Portrait of a Dutch Lady**

A bust portrait of a lady dressed in black with white ruff and a head-dress of white muslin. The gown of black stuff has a pattern of tracery which is carefully painted. The construction of the head and the excellent drawing make this picture a fine work of art, and the expression of the lady, who may have been about thirty when the portrait was painted, is pleasant and attractive.

Signed at the right with the number "42."

Height, 24 inches; width, 19½ inches.

**CORNELIS DE VOS****Holland**

Born at Hulst in 1585; died at Antwerp, May 9, 1651. Known as De Vos the elder. Pupil of David Remelus; Master of the Antwerp Guild, and its dean in 1619-20. Among prominent artists of the Flemish school who were his pupils are Jean Cossiers and Simon de Vos. The latter's work is often confounded with that of Cornelis de Vos. Friend of Van Dyke. Three works and several portraits in Antwerp Museum; other pictures at Rotterdam, Munich, Berlin, St. Petersburg, and Madrid. "Portrait of a Young Girl" in the Metropolitan Museum, New York.

**Portrait of an Admiral**

Three-quarters length figure, showing both hands, in costume of black and gray trimmed with gold braid; a white ruff and cuffs of lace; a gold chain around the neck, supporting a gold medal. The left hand rests on his sword-hilt, and the right holds a glove. Over the shoulders a black cloak is thrown, and in the right upper corner of the can-

vas there is a coat-of-arms. Every detail in this picture is beautifully painted, and the *ensemble* is characterized by sincere and dignified execution. The expression of the Admiral is singularly straightforward and engaging. From the collection of Colonel Mapleson, London.

Height, 46½ inches; width, 23¾ inches.

138

J. DOMINGO

Spain

Contemporary.

Born in Spain; pupil of Meissonier. A famous artist, the subjects of whose pictures are in the same line as those of his master, though he also paints interiors, with female figures and portraits.

### Portrait of Juanito, the Artist's Brother

This is a charming picture of a boy with dark hair and eyes, dressed in a dark crimson velvet coat. The head is in profile, showing the neck above the low, loose collar, and is painted in the brisk, skilful style of this painter's portrait work. From the Gabalda collection.

Signed at the right.

Height, 24¾ inches; width, 18¾ inches.

139

### DIEGO DE RODRIGUEZ DE SYLVA Y VELASQUEZ

Born in Seville; baptized June 6, 1599; died in Madrid, August 7, 1660. Pupil of Herrera el Viejo and of Francisco Pacheco, whose daughter he married in 1618. In 1622 he went to Madrid, hoping to be permitted to paint the king's portrait, but was not successful. After some months' study at the Prado, he returned to Seville, and painted there a portrait of the poet Gongora, which attracted attention. The Duke of Oliváres called him back to Madrid in 1623, and he then painted an equestrian portrait of the king, and was appointed court painter. In the same year he painted a portrait of Prince Charles of England. It was never finished, and has disappeared. In 1628 he went to Italy, and after a year in Rome and some time in Naples returned to Madrid, where he remained for eighteen years. During this time, 1631 to 1649, Velasquez painted many of



his finest works. In 1649 the king sent him to Italy to collect pictures for the royal galleries. In the following year the king appointed him Quartermaster-General of his household, a position which he held for eight years, and during this period he painted the famous works "Las Meninas" and "Las Hilanderas." When he died, his body lay in state for two days, dressed in the uniform of a Knight of Santiago, and was buried in the church of St. Juan. The finest works of Velasquez are in the Prado Museum, Madrid. Others are in the great museums of Europe, some of the best being in the National Gallery, London.

### Portrait of a Spanish Prince

This portrait was known in the collection of the Duchess de Berry as the portrait of the Infanta Maria Teresa, but the title was erroneous, as is shown by the masculine gender of the participle *natus* in the inscription painted on the canvas: "Natus Anno MDCXXX dies Septembris III." Maria Theresa was born in 1638. It is probably a portrait of the Infante Don Baltazar Carlos. The little prince stands by a table, with his left hand resting upon it, near a high-crowned hat. He is dressed in a costume of old-rose color, with scarlet sleeves, and a white ruff of lace about the neck. The right hand holds one of the green and white lacing strings of his dress, and from his neck, on a string of large red and gold beads, hangs a medal of the Holy Sepulchre. The child's face is attractive, and the flesh tints and the pale reddish color of the hair are delightfully rendered. The work is characteristic of the master, both in the effect of the masses when seen at a distance, and by the perfect finish of the details when seen near by. The color scheme is handsome, and the general aspect of the picture is stately and charming.

Height, 33½ inches; width, 23 inches.

### 140

### CLAUDIO COELLO

Spain

Born in Madrid about 1635; died there, April 20, 1693. Son of Faustino Coello, a Portuguese sculptor, and pupil of Francisco Rizi. After having executed important commissions in Toledo and Saragossa, he returned to Madrid and was appointed painter to the King in 1684. In 1691 he was made painter to the Cathedral of Toledo, but the rivalry of Luca Giordano, brought to Spain



by the King to decorate the Escorial, embittered and disappointed him, and finally led to his death. Works in the Madrid, Brussels, Munich, and St. Petersburg galleries.

## Portrait of Doña Katarina de Bragança, Queen of Charles II

From the collection of the Duke of Ossuna. The figure is in three-quarters length, dressed in a gown of figured red material, with embroidery of silver and gold. A lace bertha on which is a pearl bow-knot and pendant set in gold, full white undersleeves with lace ruffles and red bows complete the costume. Around the neck is a black ribbon supporting a rich jewel. The hair, which is light in color, is dressed with a fringe of small curls on the forehead, and is held by a band and ribbon bow-knot at one side. The right hand rests on a table; the left hand, lightly holding the skirt, is ornamented with two large rings. Face and figure are well and elaborately painted, and the picture has an air of great distinction.

Height, 46 inches; width, 32 inches.

### 141

## CORREGGIO

## Italy

Real name, Antonio Allegri. Born at Correggio about 1494; died there, March 5, 1534. Pupil of his father's brother, Lorenzo Allegri and of Antonio Bartolotti, painters of the town of Correggio, of no great repute. At Modena is said to have been a pupil of Ferrari, but all the accounts of Correggio's early training lack confirmation. No one has been able to trace the origin and development of his method of painting, which is unlike that of any of his contemporaries. In grace and elegance, in tenderness and sweetness of expression, and in skilful execution his works are unrivalled. One of the greatest masters of the Italian Renaissance. Important works in the Louvre, in the Dresden Gallery, and at Parma.

### Head of a Boy

A curly-haired, chubby-faced boy looking over his nude shoulder. This head may have served as a study for one of Correggio's great compositions. Time has given to the picture a beautiful golden tone, and the color is delicious. From the collection of Mr. Bevan, Trent Park, Hertfordshire, England.

Height, 12 inches; width, 11¼ inches.

## BARTOLOMÉ ESTÉBAN MURILLO Spain

Born in Seville, January 1, 1618 ; died there, April 3, 1682. Pupil of Juan del Castillo. He earned money enough to go to Madrid in 1643, where he introduced himself to Velasquez, who obtained for him permission to copy in the Royal Galleries. On his return to Seville, in 1645, he spent three years painting a series of eleven pictures for the Franciscan convent. The excellence of these works brought him many commissions, and he married in 1648. His productiveness was great, and he executed a vast number of pictures for public and private buildings in Seville. On the death of Philip IV., Murillo was made court painter by Charles II., successor of Philip. He did not go to Madrid, but remained working in Seville till his death, in 1682. He died from the results of a fall from a scaffolding upon which he was at work painting a picture of the marriage of Saint Catherine for the church of Capuchin Friars at Cadiz. A large number of his pictures are at Madrid and in other Spanish museums. One of his best-known works is "The Immaculate Conception" in the Louvre. Other celebrated works are in the principal European museums.

### Magdalene

This picture was formerly in the collections of Baron de Beurnonville and M. Pereire, the Paris banker. It is described under the number 667 of the Catalogue of the de Beurnonville sale in Paris in 1881. The figure is kneeling, with hands joined in prayer ; the hair hangs loosely over the right shoulder, falling upon the breast, and the eyes are raised to heaven. The dress consists of a white tunic and a violet-colored robe. In the upper part of the picture is a group of three cherubs singing, and playing on musical instruments. The background is dark in tone, and the beautiful figure of Magdalene is relieved upon it with graceful lines. In sentiment and in color quality the work is admirable. Purchased from M. Charles Sedelmeyer, Paris.

Height, 61 inches ; width, 36 inches.

## UNKNOWN

### Portrait of a Jesuit Father

Height, 27 inches ; width, 24 inches.

144

JOSEPH VERNET

France

1712-1789

**Mediterranean Port**

Height, 12 inches ; width, 20 inches.

145

DAVID KINDLEBERGER

United States

Contemporary

**Near Nantucket**

Height, 11 inches ; width, 17 inches.

146

PARKER MANN

United States

Contemporary

**Venice**

Height, 18 inches ; width, 30 inches.



# THIRD NIGHT'S SALE

WEDNESDAY, APRIL 26TH

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8 O'CLOCK

147

GIOVANNI PANINI

Rome

1695-1768

**Roman Ruins**

(On Copper)

Height, 9 inches ; width, 7 inches.

148

GIOVANNI PANINI

Rome

**Roman Ruins**

(On Copper)

Height, 9 inches ; width, 7 inches.

149

DUTCH SCHOOL

**Tavern Scene**

Height, 12 inches ; width, 11 inches.

150

DUTCH SCHOOL

**Tavern Scene**

Height, 9 inches ; width, 12 inches.

151

DUTCH SCHOOL

**Tavern Scene**

Height, 15 inches ; width, 13 inches.

152

MAX WEYL

United States

Contemporary

**On the Potomac**

Height, 6 inches ; width, 12 inches.

153

F. CIPOLLA

Italy

Contemporary

**Jealously in the Harem**

Height, 13 inches ; width, 10 inches.

154

UNKNOWN

**English Landscape**

Height, 14 inches ; width, 21 inches.

155

JOHN SELL COTMAN

England

1782-1842

**On the Thames**

Height, 10½ inches ; width, 11½ inches.

156

ENGLISH SCHOOL

**Portrait of a Woman**

Height, 14 inches ; width, 12 inches.

157

J. F. HERRING

England

**Barn Yard**

Height, 16 inches ; width, 24 inches.

158

UNKNOWN

**Sheep**

Height, 12 inches ; width, 20 inches.



I. PILS

159

France

Contemporary

Satyr

Study for Orpheus for the Grand Opera House, Paris. No. 2560 in the Peoli collection.

Height, 20 inches ; width, 16 inches.

160

L. G. E. ISABEY

France

Landscape

Height, 10 inches ; width, 18 inches.

161

FLEMISH SCHOOL

Old Italian Landscape

Height, 27½ inches ; width, 37 inches.

162

SUSTERMANS (Attributed to)

Dutch Portrait

Height, 25 inches ; width, 19 inches.

163

ISAAK VAN OSTADE

Holland

1621-1649

Landscape, with Ruined Tower

No. 38 in the Ehrich collection.

Height, 14 inches ; width, 17 inches.

164

PETER BOUT

Belgium

1658-1731

ADRIAN BOUDEWYNS

Belgium

1644

**Landscape, with Inn.**

Height, 9 inches ; width, 12 inches.

165

D. MYTENS

Germany

**Portrait of a Lady of Title**

Height, 14 inches ; width, 10 inches.

166

PETER VAN SLINGELLANDT

Leyden

1640-1691

**Courtship**

Purchased in Holland.

Height, 8 inches ; width, 6 inches.

167

EGBERT VAN HEMSKERK

Haarlem

1610-1680

**Tavern Scene**

Purchased in Rotterdam.

Height, 13 inches ; width, 10 inches.

UNKNOWN

168

Landscape with Cattle

Height, 23 inches ; width, 29 inches.

169

BOLTON JONES

United States

Contemporary

On the Marshes

Exhibited at the Academy of Design, New York.

Height, 10 inches ; width, 18 inches.

CASTAGNETO

170

Brazil

Contemporary

Lime-kiln in the Island of Paqueta in the Bay  
of Rio

Height, 11 inches ; width, 17 inches.

171

ELIZABETH NOURSE

Paris

Contemporary

The Last Mouthful

Exhibited at the Paris Salon of 1890 and at the World's Columbian  
Exposition at Chicago, 1893.

Height, 60 inches ; width, 44 inches.



172

EMILE VAN MARCKE

France

1827-

Cows

Height, 12 inches ; width, 16 inches.

173

THÉO. FRÈRE

France

Contemporary

Oriental Market

Height, 12 inches ; width, 7 inches.

174

A. G. DÉCAMPS

France

1803-1860

Arabian Scouts

Height, 11 inches ; width, 9 inches.

175

PROSPER MARILHAT

France

1811-1847

Cairo

Height, 19½ inches ; width, 28½ inches.

66

176

JULIEN DUPRÉ

France

Contemporary

**The Milk Carrier**

Height, 18 inches ; width, 15 inches.

177

FERDINAND DELACROIX

France

1798-1863

Height, 16½ inches ; width, 23 inches.

**Tiger**

178

OLIVER ISAACS

England

**Portrait of Inigo Jones**

This is one of the few extant oil paintings by the celebrated English miniaturist; bought in London, where it was offered as a portrait of Shakespeare.

Height, 18 inches ; width, 14 inches.

179

J. M. W. TURNER (Attributed to)

England

**Queen Mab's Grotto**

This picture, purchased in New York by Mr. Mendonça, had been scorched by fire, which, notwithstanding, had not materially injured the



work to the point of making it unrecognizable. Mr. Mendonça knew a similar picture by Turner at the National Gallery, and had his acquisition restored by the restorers to the National Gallery, London. It can be either the first picture of the same subject of the National Gallery picture, reproduced by the master after this picture was injured, or a copy by some contemporary artist ; for instance, Pyne, who copied a number of Turner's pictures. The first hypothesis is sustained by the condition of the picture before its recent restoration, as the work had caked in a manner only possible to fresh paint.

Height, 30 inches ; width, 35½ inches.

180

WILLIAM ETTY

England

1787-1849

Nude

Height, 24 inches ; width, 18½ inches.

181

BENJAMIN WEST, P. R. A.

United States

1738-1820

### Returns from the Promised Land

One of the best examples of this artist, in his cold, conventional, but correct manner. Benjamin West was one of the three Americans who first received the honors of membership of the Royal Academy, of which West, although inferior to Copley and Leslie, was for a time President.

Height, 21 inches ; width, 28 inches.

182

WILLIAM F. WITHERINGTON, R. A. England

1785-1865

English Landscape

Height, 12 inches ; width, 16 inches.



183

J. D. BAGER

England

**Small Portrait of a Lady on Copper**

Height,  $5\frac{1}{2}$  inches; width, 4 inches.

184

GIOVANNI PANINI

Italy

1695-1768

**The Last Day of Pompeii**

Height,  $18\frac{1}{2}$  inches; width,  $33\frac{1}{2}$  inches.

185

ROMBOUT VAN TROYEN

Amsterdam

**Offerings, 1648**

This picture was examined and declared an original by Mr. Pappelendam, Sr., of Amsterdam, who considered the landscape as good as Rembrandt's.

Height, 16 inches; width,  $21\frac{1}{2}$  inches.

186

PHILIPS WOUWERMAN

Holland

1614-1668

**Travellers at the Smithy**

From the Baron of Osola's collection. Purchased from Daniels of Paris.

187

PHILIPS WOUWERMAN

Holland

1614-1668

**Travellers at the Inn**

From the Baron of Osola's collection. Purchased from Daniels of Paris.

Height, 17 inches ; width, 21½ inches.

188

JAN VONK

Holland

**Still Life—Fish**

Exhibited at the World's International Exposition at Chicago, and bought at the Dutch Artists' Sale.

Height, 27 inches ; width, 21 inches.

189

PHILIP ROOS

Holland

1655-1705

**Twilight on a Farm**

This example of the master in his best manner is most harmonious in color, and portrays the close of the day with great poetical feeling. Purchased in Amsterdam.

Height, 18 inches ; width, 23 inches.

190

GILLES DE HONDEKOETER

Germany

1613-16—

**Poultry**

The pictures of this well-known master are in the museums and best collections in Europe.

Height, 25 inches ; width, 35 inches.

191

SIR GODFREY KNELLER

England

**Portrait of a Judge**

Height, 31 inches; width, 29 inches.

192

SIR PETER LELY

England

**Nell Gwynne**

This charming portrait shows a handsome color scheme of brown tints in the costume, and luminous flesh color. The figure is painted in three-quarters length, seated, with the left hand lying in the lap, and the right fingering the soft, long tresses which hang over the shoulder. The gown is of brown satin, with under-dress and sleeves of white. A string of large pearls encircles the neck. The picture is delightfully attractive in general aspect, and painted with artistic breadth.

Height, 45 inches; width, 34 inches.

193

WILLIAM OWEN, R. A.

England

Born at Ludlow, England, in 1769; died in London, February 11, 1825. He was a pupil of Charles Catton, and of the Royal Academy. He first exhibited subject pictures, such as "The Blind Beggar of Bethnal Green," "The Fortune Teller," and the "Mother and Child," in the present collection. Later, as a portrait painter, he became the rival of Sir Thomas Lawrence, John Hoppner, and Sir William Beechey. He was appointed portrait painter to the Prince of Wales in 1810, and, in 1813, principal portrait painter to the Prince as Prince Regent. He became a royal academician in 1806.

**Mother and Child**

A well-composed group of two figures, showing a pretty young woman, with dark hair, kneeling, while she holds her child near her



with her right arm. The child has a kitten in its arms, and wears a little white shirt. The mother is dressed in a skirt of light blue with a low, loose bodice of white linen. Both faces are characteristically English, and the artist has reproduced with fidelity both the type of features and expression, and the clear complexions of his sitters.

Height, 52 inches; width, 39 inches.

## 194

JOHN CROME

England

Called "Old Crome." Born in Norwich, England, December 21, 1769; died there, April 22, 1821. He was originally a coach painter, and entered the domain of the fine arts through the study of nature and pictures of the Dutch School. "Mousehold Heath,"—perhaps the best of his works, is in the National Gallery, London. He founded the Norwich School of Arts in 1805.

### A Landscape in Norfolk

A broad road leads into the picture, with steep-roofed cottages on the right. Before the houses are a woman and a child, and there is a group of dead trees on the right. The sky is cloudy, with warm gray and white masses, and the general tone of the picture, with its browns and yellows, is agreeable and effective. From the Dawson-Turner collection. Engraved.

Height, 14½ inches; length, 22½ inches.

## 195

JOHN CONSTABLE, R. A.

England

Born at East Bergholt, Suffolk, England, June 11, 1776; died in London, March 30, 1837. Pupil of the Royal Academy and afterward of Joseph Farrington and R. R. Reinagle. He at first painted portraits and historical subjects, but took up landscape and exhibited his first picture in 1802. He was not elected a royal academician until 1829, and his work was not appreciated or liked in his native country during his lifetime. In France he was recognized as a man of talent and new ideas, and French painters thought highly of his work. He is now generally considered one of the

great English painters, and his pictures are in many Continental museums. Two are in the Louvre, and there are examples of his work in the Metropolitan Museum, New York.

### Portrait of the Artist

This picture is known as "The Handsome Miller" and shows the figure in three-quarters length seated in an arm-chair. The head is turned full to the spectator and shows a manly, frank face. A table behind the chair has two books on it, and in one hand the artist holds a small leather-covered volume. He is dressed in a dark-blue coat and wears a white stock. An open window gives a view of a landscape in the distance. Head, figure, hands, and all the accessories are admirably painted. Purchased from Mr. J. D. Ichenhauser, London.

Height, 50 inches ; width, 40 inches.

## 196

JOHN CONSTABLE, R. A.

England

### View at Stratford-le-Bow, near London

From the collection of J. W. Knight, Esq., London. The canvas is an oval one, and the composition shows a stream in the foreground, a church with a tall spire in the middle distance, and houses clustered on either bank of the stream. The sky is of deep blue with white clouds, and the color scheme is strong and effective.

Height, 20 inches ; length, 24 inches.

## 197

WILLIAM HOGARTH

England

Born in London, December 10, 1697 ; died there, October 26, 1764. After being apprenticed to a silversmith, from whom he learned to engrave arms and monograms on plate, he became a student in St. Martin's Lane Academy. He began business as a silversmith about 1720, and engraved book-plates. He afterward took up



portrait painting and achieved good success. In 1753 he completed a series of six pictures called "The Harlot's Progress," which was followed by other series called "The Rake's Progress," and "Marriage à la Mode." In 1757 he published a work entitled "The Analysis of Beauty." His famous portrait of himself with his dog Trump is in the National Gallery, together with the "Marriage à la Mode" series of six pictures, and seven other works.

### Portrait of Colonel Charles Howard

In the left upper corner of the canvas is a coat of arms and the inscription "Charles Howard, Esq., Colonel of a Regiment of Foot, second son of Charles, third Earl of Carlisle." The figure is dressed in a coat and waistcoat of blue with a white shirt-front. The face is rosy, and the expression of the blue-eyed colonel is frank and engaging. The painting is careful and characteristic. Purchased from Mr. J. D. Ichenhauser, London.

Height, 30 inches; width, 24¾ inches.

## 198

### SIR JOSHUA REYNOLDS, P. R. A.      England

Born at Plympton, Devonshire, England, July 16, 1723; died in London, February 23, 1792. He went to London in 1741 as a pupil of Thomas Hudson, and in about two years returned to Plympton and painted portraits at low prices. In 1746 he again went to London and began to practise his profession there. In 1749 he accompanied Commodore Keppel, afterward Lord Keppel, on a trip to the Mediterranean, and while in Rome, making studies in the Sistine Chapel, caught a cold, which brought on permanent deafness. After two years in Rome and sojourns in other Italian cities he settled down in London in 1753. In 1768 he was chosen first president of the Royal Academy and was knighted by George III. He exhibited 245 works at the Academy, his contributions averaging eleven a year. He died unmarried, and was buried in St. Paul's Cathedral. He is generally conceded to be the greatest of England's portrait painters. The National Gallery contains some of the best of his works, but there are others in public museums and private collections. Sir Joshua painted all



the great men of his day and many beautiful women. The list of his portraits is a long catalogue of notables.

### Portrait of Dr. Samuel Arnold

Musical Composer

The head, slightly bent forward, is seen in profile over the sitter's shoulder. A white peruke and a gray coat make up the costume. In the background there is a pillar on the left and a sky with dark clouds. The face shows strong character, and the painting shows solidity and able modelling. Purchased from Mr. J. D. Ichenhauser, London.

Height, 29 inches; width, 24½ inches.

199

WILLIAM DOBSON

England

Born in Holborn in 1610; died in London, October 28, 1646. He learned to copy Van Dyke so accurately that the great artist was attracted by him and introduced him to Charles I. After Van Dyke's death he became sergeant-painter and groom of the privy chamber. He painted portraits of Charles I. and other notable personages. His works may be seen in some of the chief public and private collections in England.

### Portrait of Dryden

The subject is shown at half length, seated, with an open book on a table before him and the right hand in the leaves. The left hand is placed at the side of the head in a thoughtful attitude. The coat, or gown, is of black, open at the neck, with the white shirt showing effectively, and at the wrists the full sleeves appear. The face is almost full to the spectator and is dignified in expression. The poet seems to be represented at about the age of forty-five.

Height, 30 inches; width, 25 inches.

200

SIR GODFREY KNELLER, Bart. Dutch School

Born at Lübeck, August 8, 1646; died at Twickenham, England, November 7, 1723. He is said to have studied under Rembrandt

and Ferdinand Bol in Amsterdam. He went to England in 1674, received a flattering welcome from Charles II., and after the death of Sir Peter Lely was made court painter. His "Beauties of Hampton Court" are mentioned generally as among the best specimens of his work. Fifteen of his portraits are in the National Gallery, London. Portraits of Addison, Pope, Dr. Wallis, and himself are in the Bodleian Library at Oxford. Other works are to be found in the principal Continental museums.

### Portrait of Milton

The great poet is painted in half length, with the face full to the spectator. The face is framed in long locks of dark hair. Under the right arm is a large book, and the left hand is extended as if making an appropriate gesture while speaking. The subject wears a coat of dark brown, a white shirt showing at the neck and wrists. The canvas is warm and agreeable in color.

Height, 30 inches; width, 25 inches.

## 201

SIR HENRY RAEBURN, R. A.

Scotland

Born at Stockbridge, near Edinburgh, March 4, 1756; died there, July 8, 1823. He was first apprenticed to a goldsmith, then took up miniature painting, and finally the painting of portraits. He won high rank in his profession, and on the visit of George IV. to Edinburgh in 1822 he was knighted. He was elected a royal academician in 1815. Nine of his portraits are in the National Gallery, London, and others are in public collections in Scotland and England.

### Portrait of Lord Byron

This is an effective and beautiful picture with the color well preserved and fresh looking. The face is handsome, and the expression life-like. Lord Byron is shown at half-length, seated, with his head turned to look over his left shoulder. The costume consists of a brown coat with black velvet collar, and a black velvet waistcoat. A rolling collar and white stock form the neck dress. The head is painted with breadth and shows good drawing and simple modelling.

Height, 28½ inches; width, 23 inches.



GEORGE MORLAND

England

**The Wreckers**

From the collection of William Howgate, Esq. A scene on the sea-shore, with a great cliff on the right of the composition. A group of people is seen about a sailboat drawn up on the beach, and a vessel stranded appears off shore, with the wind blowing into rags what is left of her sails. Only one mast is left standing. A figure of a woman in the group, clad in a white cloak, makes a strong note in the color scheme, which is conceived in sober tints, and the sky shows the fury of the weather.

This picture is painted in that style of the master where he resembles Gainsborough.

Height, 25 inches ; length, 30 inches.

RICHARD WILSON, R. A.

England

**Italian Landscape**

A very fine example, in the best style of the celebrated English painter. On the right a man and woman are seated under an umbrella, with great trees growing above them. A road leads down to the river, with a horseman half way to the shore ; and on the left, on a high bank, or promontory, is a rude cross, before which two men are kneeling. On the opposite shore there are classic buildings, and there are hills and mountains in the distance. The sky of blue, with gray clouds, is beautiful in tone, and the landscape is suffused with a balmy atmosphere.

Height, 18 inches ; length, 23 inches.

JAMES STARK

Norwich, England

1794-1859

James Stark, one of the prominent figures in the so-called Norwich School, was the son of a dyer. In 1811 his father set him



to studying art under "Old Crome," to whom he was regularly articulated as an apprentice, according to the custom of the time. Stark developed into one if not the best of Crome's pupils, but he failed to find appreciation in his native city. Thoroughly discouraged, he went to London, where, in 1817, he became a student at the Royal Academy, and commenced to find a sale for his pictures. In 1840 he settled at Windsor, where he found an abundance of subjects for his brush, but later returned to London, where he died, March 24, 1859. Stark was one of the most distinctively national of English landscape painters. He had imbibed the very essence of his native scenery, and his pictures hold a deserved rank among the foremost productions of their time.

### Old Bridge in Norfolk

A typical English landscape in an old town. A stone bridge appears in the centre of the composition, with a square white tower in the background, and houses on either side. A boat in the stream is seen on the left, and there are figures in various places. A turbulent sky and warm tints of yellow and brown in the buildings are notable features in the color scheme.

Signed at the right.

Height, 24 inches; length, 28½ inches.

### 205

J. M. W. TURNER, R. A.

England

Born in London, April 23, 1775; died there, December 19, 1851. Entered the schools of the Royal Academy in 1789, studied perspective under Thomas Malton, and architectural drawing with Hardwick. Elected a royal academician in 1802. In 1807 was professor in the Royal Academy and began his drawings for the *Liber Studiorum*. Died unmarried after a life of the greatest success, leaving his large fortune to found an institution for indigent artists and his pictures to the nation. The National Gallery thus came into possession of about one hundred of his finished pictures.

### Nelson's Funeral Car Departing from Greenwich Hospital

A barge draped in black appears in the middle of the composition, while other barges draped in crimson follow in the wake, and still others

are scattered about the river opposite Greenwich Hospital. Flags are at half-mast, and there is an air of ceremony in the surroundings. The funeral barge is rowed by seaman in blue jackets. Vapor rises from the river, and there is smoke from saluting guns. The picture is indescribably brilliant and forceful in color; sky, water, and the domes of the buildings uniting in a wonderful harmony of many tints. A remarkable example of Turner's work. Exhibited at the Yorkshire Fine Arts and Industrial Exhibition at York, in 1866, under catalogue number 249, being then the property of J. Wardrop, Esq., who had been surgeon to George the Fourth and an intimate friend of the painter. Later from the collection of Colonel Joicey of Newton Hall, Stock-freldon.

Height, 18½ inches; length, 28½ inches.

## 206

FEDERIGO ZUCCHERO

Italy

Born at St. Agnolo in Vado, Urbino, in 1543; died at Ancona in 1609. Roman school, and pupil of his brother Taddeo Zuccherò. Executed various important mural paintings in Italy and painted portraits of many distinguished persons, including Queen Elizabeth of England. He founded the Academy of St. Luke and left all his property to it. Author of a treatise on painting, sculpture, and architecture.

### Robert Devereux, Earl of Essex

From the collection of Lord St. Leonards, lord chancellor of England. Half length portrait, white ruff of gauze and lace, pourpoint of white and gold, and black ribbon supporting order or medal below the bottom of canvas. This fine head, with dark red beard, is strongly and sympathetically painted and is a splendid work, valuable for its artistic and historical importance.

Height, 23½ inches; width, 18 inches.

## 207

FEDERIGO ZUCCHERO

Italy

### Hernando Cortez

From the collection of Lord St. Leonards, Lord Chancellor of England. The head is shown in almost full face in an oval painted on the



canvas. The ruff around the neck and the other parts of the costume are carefully painted white, the face is strong in expression, and the whole work is vigorous and able. This is a fine piece of portrait painting and notable for its fine firm modelling.

Height, 22½ inches ; width, 17½ inches.

## 208

THOMAS DE KEYSER

Holland

Born in Amsterdam in 1596 or 1597 ; died there ; buried November 19, 1679. He painted portraits and historical and genre pictures, and his work is said to have influenced Rembrandt when he came to Amsterdam in 1631. Works in the National Gallery, London; Versailles, Amsterdam, The Hague, Haarlem, Berlin, Copenhagen, Munich, and other museums.

### Portrait of a Lady

From the Mapleson collection. This, a lady of rank evidently, is dressed in black, with a white muslin collar bordered with lace, and a gauze cape also trimmed with lace over her shoulders. She wears earrings with large pearls, and has a *bandeau* ornamented with pearls on her head. This portrait is very finely drawn and is painted with directness and simplicity. The face is very luminous and fresh in color, and the aspect of the picture is in every way attractive. Remarkable for its absolutely perfect preservation of color values.

Height, 21 inches ; width, 18 inches.

## 209

WILLEM VAN MIERIS

Holland

Born at Leyden in 1662; died there, January 27, 1747. He was the son of Frans van Mieris the elder, and his genre pictures are



similar in style and execution to the work of that master. He died blind at the age of eighty-five. His pictures are found in all the principal European galleries.

### The Fainting Woman

A lady overcome by a *migraine*, or some sort of a fainting spell, is seen seated in a chair, with her left arm resting on a pillow placed on a table at her side. Her costume consists of an orange-colored skirt and a green velvet jacket trimmed with ermine. An elderly woman bends over her, and is in the act of holding a bit of burnt paper under her nose, thus hoping to revive her. It is a characteristic genre, akin in style to the work of Metzù, and is remarkable for its general fine, rich tone, for the delicacy of the white portions of the costumes, and for the clear, cool-tinted flesh tones in faces and hands.

Height, 19½ inches; width, 15¼ inches.

## 210

### SIR ANTHONY VAN DYCK

Holland

Born in Antwerp, March 22, 1599; died in London, December 9, 1641. Apprenticed by his father, Francis Van Dyck, when ten years of age, to a linen draper, but at sixteen entered the studio of Rubens as his pupil and became his principal assistant. His talent developed rapidly, and he was much esteemed by Rubens, who helped him in many ways and secured commissions for him. Through the influence of Rubens he painted a portrait of King James I. of England, at Windsor, in 1621. He next sent him to Italy, where Van Dyck achieved great success, but excited the jealousy of other artists at Rome. He went to Genoa, in consequence, in 1624, and returned to Antwerp the following year. Here he was met by enemies also, but Rubens bought some of his pictures, and Van Dyck soon found himself on the high road to success. Charles I. invited him to England in 1630, and Van Dyck went there in 1632. He painted the king, the queen, and a picture of the royal family, which is now at Windsor. He was knighted and appointed court painter. During the next nine years he painted nineteen portraits of the king, seventeen of the queen, and several of their children. He lived beyond his means and became financially embarrassed. He went to France in 1641,

hoping to obtain the commission to decorate the galleries of the Louvre, the royal residence, but through the influence of Cardinal Richelieu the work was given to Poussin. Van Dyck finally returned to England in broken health, and died there. He was buried in St. Paul's Cathedral, London.

## The Beggar

From the De Zoëte collection, London. The picture represents a man of middle age, his hair and beard tinged with gray, who, with his face uplifted, holds out his hat, while he asks for alms. The coat and background are dark, while the head, with a bit of dull white collar showing at the throat, is very strongly modelled, and detaches with fine relief. The color scheme is a sober one, and the flesh tints show broad, forceful painting. The expression of the beggar's face is gentle and sympathetic. Purchased from M. Charles Sedelmeyer, Paris.

Height, 30½ inches; width, 22¼ inches.

## 211

FRANS HALS

Holland

Born in Antwerp, in 1584; died in Haarlem, August 26, 1666. Pupil of Karel van Mander. He painted principally *de premier coup*, was a prominent teacher in the Dutch school, and may be said to have founded a national style. As a painter of portraits he ranks with the great masters of the world's art. He was irregular in his habits and was never prosperous. In 1664, as he was without means of support, he was pensioned by the municipality of Haarlem. Principal works in the Dutch museums, especially at Haarlem. Well represented in the chief galleries of Europe.

## Portrait of a Professor

On the upper part of the canvas, just above the shoulder on the right, is the signature of the artist in his well-known monogram composed of the capital letters F and H. On the opposite side is the inscription, "Ætatis 48, a 1637," which indicates the age of the sitter at the time the portrait was painted. The picture represents a professor of Latin in the University of Leyden, probably, in the act of addressing his class, holding in his left hand a book. A black gown and a white ruff compose the costume. The expression of the face is given with great force, and the portrait is painted with characteristic vigor and freedom of handling.

Signed at the right.

Height, 27 inches; width, 21¼ inches.



## LUDOLF BACKHUYSEN

Holland

Born at Emden, Hanover, December 18, 1631; died at Amsterdam, November 17, 1708. Pupil of Aldert van Everdingen and of Hendrick Dubbels, but chiefly studied from nature. It is said of him that he exposed himself to great danger in order to study the sea in its various aspects. Peter the Great visited his studio in Amsterdam. His "Dutch Squadron" and four other pictures are in the Louvre, and his works are found in the museums of Antwerp, Amsterdam, St. Petersburg, Berlin, Vienna, and other places, and in the National Gallery, London.

## Marine

The scene is in a harbor, with two sailing vessels close together in the middle of the composition, and a man-of-war to the left, firing her guns in salute. The effect is in gray weather, and the sea is calm. The water in the foreground reflects the white sail of one boat and the dark red one of the other, these notes of color appearing with fine effect in the otherwise quiet color scheme. The sky is filled with great banks of white clouds. A fine example of this renowned artist's work. Purchased from Ichenhauser, London.

Height, 21½ inches; length, 27½ inches.

## PAULUS POTTER

Holland

Born at Enkhuysen, northern Holland; baptized November 20, 1625; died in Amsterdam; buried January 17, 1654. Son and pupil of Peter Potter, and famous the world over as a painter of cattle and landscape. His family settled in Amsterdam in 1631, and in the following year he went to study in Haarlem under Jacob de Weth the elder. His precocity attracted attention at Delft, where he was made a member of the Guild of St. Luke, and at The Hague, where he resided from 1649 to 1652. His most famous work, "The Young Bull," in The Hague Museum, was painted in 1647. He painted from 130 to 140 pictures, nearly all of them between 1647 and 1654.

## Landscape and Cattle

This composition shows a group of three cows in a meadow, with trees to the right, and a cow and sheep in the distance. A calf lies on



the grass, in the left foreground, in the shade ; and near a fence, also on the left, there is a milkmaid, an elderly woman, in a blue bodice and red skirt, who carries a yoke on her shoulders, supporting two pails. This figure is very finely painted, and the cows and landscape are in the master's best style. The horizon is low, and the sky is of remarkably luminous quality. From the Colonel Mapleson collection.

Signed at the right.

Height, 22 inches ; length, 29 inches.

## 214

### PAOLO VERONESE

Italy

Born in Verona in 1528 ; died in Venice, April 19, 1588. His real name was Paolo Caliari, or Cagliari, and he was the son of Gabrieli Caliari, a sculptor. Vasari says he was a pupil of Giovanni Caroto, but according to Ridolfi, his master was Antonio Badile. After painting in Verona and in Mantua, he settled in Venice, where he executed most of his work. He shared the most important public commissions, when he was in his prime, with Tintoretto, for Titian was at that time very old. He received many honors from royal and ducal patrons and admirers, and his is one of the greatest names in the art of the Italian Renaissance.

### Esther Before Ahasuerus

From the Blenheim collection of the Duke of Marlborough. At the left of the picture King Ahasuerus is seated on his throne, with a secretary and a soldier on his right, and two courtiers on his left. He is in the act of conferring sovereign power upon Queen Esther, who receives it kneeling, while four maids of honor and a page support the train of her robe. The queen's costume is of splendid figured stuff, richly embroidered, and on her shoulders is a mantle of gold and white, with a light-blue lining. Her crown sits on her blonde head, and a string of pearls hangs from it. The ladies in waiting are in rich robes of rose color, white, and gold, with tassels attached to the sleeves. The groups made by the queen and her ladies are painted in full light, with the figure of the queen dominating the composition. The king and his attendants are in shadow. The background, with great ornamented pillars, archways, columns, and other architectural forms, shows a vista of sky and buildings without. The composition is very imposing, and the work is painted with a rich color scheme, in the masterly style of the great artist.

Height, 66½ inches ; length, 85 inches.

215

FREDERICK A. BRIDGMAN

United States

Contemporary

**Oriental Figure**

Early example of the artist.

Height, 22 inches ; width, 18 inches.

216

LYELL CARR

United States

**After an Oyster Supper**

Height, 13 inches ; width, 9½ inches.

217

UNKNOWN

**Nude**

Height, 16 inches ; width, 21 inches.

218

SPANISH SCHOOL

**Portrait of a Nuncio**

From the Gabalda collection.

Height, 13 inches ; width, 10 inches.





AUTHENTICATED RELICS OF  
LORD BYRON AND NAPOLEON

FINE BRONZES, OLD CHINA  
ENAMELS, BRIC-A-BRAC

ANTIQUUE FURNITURE AND  
FINE OLD RUGS



# FIRST AFTERNOON'S SALE

MONDAY, APRIL 24TH

AT THE AMERICAN ART GALLERIES

BEGINNING AT 3 O'CLOCK

219—CHINESE PORCELAIN MINIATURE VASE.

Medallion decoration, figures and flowers.

220—CHINESE PORCELAIN SMALL VASE.

Figures and flowers in medallions.

221—JAPANESE PORCELAIN TURTLE.

222—KAGA PORCELAIN TALL CUP.

Decorated in bright colors and gold.

223—KAGA TEA-JAR.

Richly decorated in coral-red and gold.

224—PAIR KIOTO FAIENCE VASES.

Figure supports.

225—ANTIQUE FAIENCE BOWL.

Floral decoration.



- 226—PERUVIAN POTTERY WATER-JUG.  
Monkey in relief. From excavations in Ancona.
- 227—ANTIQUE AZTEC POTTERY BOWL.  
Incised surface. From excavations in Ancona.
- 228—PERUVIAN POTTERY WATER-JUG.
- 229—TWO GREEK POTTERY GLOBULAR VASES.
- 230—ANTIQUE GREEK POTTERY PITCHER-VASES.
- 231—ANTIQUE GREEK POTTERY COVERED JAR.
- 232—PORTUGUESE FAIENCE CUP AND SAUCER.  
Relief ornamentation.
- 233—PORTUGUESE COVERED BOWL.  
Ornamented in imitation of moss.
- 234—BOHEMIAN GLASS MUG.  
Enamelled decoration of Austrian coat-of-arms.  
From the collection of Chevalier De Tavera,  
Envoy Extraordinary and Minister Plenipoten-  
tiary of Austria-Hungary.
- 235—ENGLISH FAIENCE BLUE AND WHITE PITCHER.  
Relief ornamentation, hunting scene.
- 236—THREE DRESDEN CHINA CUPS AND SAUCERS.  
Rose decoration.
- 237—EMPIRE SMALL CUP AND SAUCER.  
Gold glaze.
- 238—PERFUME-JAR.  
Japanese cloisonné enamel.

239—SMALL VASE.

Japanese cloisonné enamel ; fine workmanship.

240—PAIR DRESDEN STATUETTES.

241—TWO SMALL JAPANESE IVORY CARVINGS.

242—JAPANESE IVORY CARVING.

Fisherman and frog.

243—TWO JAPANESE SMALL IVORY CARVINGS.

244—CARVED IVORY NETSUKÉ.

Sacred ox, in repose.

245—JAPANESE SMALL IVORY CARVING.

Carpenter at work.

246—JAPANESE CARVED IVORY PERFUME-BOX.

247—JAPANESE IVORY CARVING.

Human skull, serpent, and frog.

248—CARVED IVORY INRO.

249—JAPANESE IVORY CARVING.

Gardener and child.

250—JAPANESE IVORY CARVING.

Fisherman annoyed by grasshopper.

251—JAPANESE IVORY CARVING.

Farmer.

252—JAPANESE CARVED IVORY GROUP.

Fisherman.

- 253—CHINESE PORCELAIN SNUFF-BOTTLE.  
Decorated with flowers and butterflies.
- 254—TWO CHINESE PORCELAIN SNUFF BOTTLES.  
Figure decoration.
- 255—SNUFF-BOTTLE.  
Grasshopper decoration.
- 256—CRYSTAL SNUFF-BOTTLE.  
Decorated with landscape scenery on the interior surface.
- 257—CHINESE PORCELAIN SNUFF-BOTTLE.
- 258—BLUE AND WHITE SNUFF-BOTTLE.  
Four-character mark.
- 259—SNUFF-BOTTLE.  
Insect and flower decoration.
- 260—BLUE AND WHITE SNUFF-BOTTLE.  
Figure decoration.
- 261—SNUFF-BOTTLE.  
Figures in coral-red and gold.
- 262—BLUE AND WHITE SNUFF-BOTTLE.  
Figure decoration.
- 263—SMALL VASE.  
Old Chinese porcelain; tea-dust glaze; dragon in relief.
- 264—MINIATURE PERFUME-BURNER.  
Medallion and vine decoration; seal mark, period Ch'ien-lung.



- 265—TWO MINIATURE BOTTLE-VASES.  
Rainbow glaze.
- 266—MINIATURE CYLINDRICAL VASE.  
*Sang-de-bœuf*.
- 267—BLUE AND WHITE MINIATURE VASE.  
Character mark of the period Ch'ien-lung.
- 268—TWO MINIATURE VASES.  
Apple-green and yellow crackle.
- 269—MINIATURE INCENSE-BURNER.  
Coral glaze with gilt decoration. Period, Ch'ien-lung.
- 270—MINIATURE CYLINDRICAL VASE.  
Decoration in blue and copper-red.
- 271—CHINESE MINIATURE BOTTLE-VASE.  
Blue and *sang-de-bœuf* decoration.
- 272—CHINESE PORCELAIN MINIATURE VASE.  
Figure decoration.
- 273—CHINESE MINIATURE BOTTLE-VASE.  
Figure decoration ; seal mark.
- 274—TWO CHINESE PORCELAIN MINIATURE VASES.  
Figure decoration in blue and copper-red.
- 275—BLUE AND WHITE MINIATURE VASE.
- 276—CHINESE PORCELAIN MINIATURE VASE.  
Decorated in colors.
- 277—CHINESE PORCELAIN BOTTLE-VASE.  
Bleu-de-Nankin and copper-red decoration.

278—TWO MINIATURE QUADRANGULAR VASES.

Glazed to imitate marble.

279—CHINESE PORCELAIN WINE-CUP.

Shape of peony ; coral-red glaze.

280—BLUE AND WHITE SNUFF-BOTTLE.

281—CHINESE IVORY-WHITE PORCELAIN VASE.

Bottle shaped ; lizard in relief encircling neck.

282—CHINESE APPLE-GREEN VASE.

Ovoid shape.

Height, 5½ inches.

283—CHINESE BOTTLE-SHAPED VASE.

Lemon-yellow glaze.

Height, 8 inches.

284—OVOID VASE.

Old Chinese porcelain; tea-dust *soufflé* glaze.

Height, 7½ inches.

285—THICK-SET BOTTLE-VASE.

Chinese porcelain; red glaze.

Height, 9½ inches.

286—BOTTLE-SHAPED VASE.

Old Chinese porcelain ; fine liver-color glaze.

Height, 11 inches.

287—CHINESE PORCELAIN VASE.

Bottle-shaped, flaring neck and base ; coral-red glaze.

Height, 9½ inches.

288—BOTTLE-SHAPED VASE.

Chinese porcelain ; liver-color glaze.

Height, 8½ inches.

289—CHINESE PORCELAIN JAR.

Lemon-yellow glaze; six-character mark of the period K'ang-hsi.

Height, 9 inches.

290—LEMON-YELLOW JAR.

Companion to the foregoing.

291—ANTIQUE CHINESE TURQUOISE-BLUE VASE.

Cylindrical shape ; minute crackle throughout.

Height, 14 inches.

292—IMPERIAL YELLOW VASE.

Old Chinese porcelain ; cylindrical shape.

Height, 12 inches.

293—CHINESE PORCELAIN JAR.

Ovoid shape ; aubergine glaze ; character mark of the period K'ang-hsi.

Height, 9 inches.

294—TALL CYLINDRICAL VASE.

Chinese, rich blue *soufflé* glaze; six-character mark.

Height, 15½ inches.

295—CLUB-SHAPED VASE.

Old Chinese porcelain, mirror-black glaze ; originally decorated in gold.

Height, 18 inches.



296—ANTIQUE CHINESE BOTTLE-SHAPED VASE.

Turquoise-blue glaze with dark mottling, metallic spots ; fish-roe crackle.

Height, 18 inches.

297—POWDERED BLUE CLUB-SHAPED VASE.

Ring mark of the period K'ang-hsi.

Height, 18 inches.

298—GALLIPOT.

Chinese porcelain of heavy texture ; flambé and splash glaze.

Height, 14 inches.

299—LARGE BOTTLE-SHAPED VASE.

Old Chinese ; rich dark-blue *soufflé* glaze.

Height, 17 inches.

300—CHINESE PORCELAIN VASE.

Bottle-shaped ; gray splash glaze, with flambé markings.

Height, 14 inches.

301—LARGE OLD CHINESE GIANT-CRACKLE JAR.

Ovoid shape ; pale green celadon glaze.

Height, 14½ inches.

302—TALL CYLINDRICAL VASE.

Chinese porcelain, heavy texture, rich red glaze.

Height, 24 inches.

303—CHINESE CRACKLE JAR.

Decoration of floral designs in blue.

Height, 12 inches.

304—FINE BLUE AND WHITE BOTTLE-VASE.

Ovoid shape ; decorated with Chinese mythological subject ; character mark, period Ka-hsing.

Height, 13½ inches.

305—TWO OLD BLUE AND WHITE GOURD-SHAPED VASES.

306—LARGE JAR.

Old Chinese porcelain; conventional floral designs in deep blue.

Height, 12½ inches.

307—LARGE JAR.

Similar to the foregoing.

308—FINE OLD CHINESE HAWTHORN GINGER-JAR.

With cover ; sapphire-blue opaque glaze, blossoms in white reserve.

Height, 10 inches.

309—HAWTHORN GINGER-JAR AND COVER.

Old Chinese porcelain ; clusters of blossoms in white reserve on opaque blue ground, marked to imitate cracked ice ; ring mark of K'ang-hsi.

Height, 10 inches.

310—LARGE HAWTHORN JAR AND COVER.

Ovoid shape ; branches of blossoms running upward and downward in white reserve, fine blue ground of "cracked-ice" design ; double-ring mark of the K'ang-hsi period.

Height, 18 inches.

311—EARLY MING POTTERY JAR.

Square shaped ; fine iridescent green glaze.

Height, 9 inches.

312—OLD CHINESE PORCELAIN BOWL.

Liver-color glaze.

Diameter, 7½ inches.

313—IMPERIAL YELLOW BOWL.

Semi-eggshell porcelain; five-claw dragons and symbolical pearl incised and glazed with emerald-green; six-character mark of the period K'ang-hsi.

Diameter, 6 inches.

314—UNIQUE CHINESE PORCELAIN GROUP.

Decorated in various colors; teakwood stand.

Height, 11 inches.

315—PAIR EGGSHELL LANTERNS.

Globular shaped; imperial yellow glaze with dragons amid clouds incised and enamelled in vivid green.

Height, 7½ inches.

316—LARGE CHINESE PORCELAIN BOWL.

Rich medallion decoration on interior and exterior surface.

Diameter, 15½ inches.

317—FINE OLD SATSUMA SAKI-BOTTLE.

Quadrangular shaped; exquisitely decorated with phoenixes, flower-ball, crest, and other designs in brilliant enamels on gold ground.

Height, 9 inches.

318—OLD IMARI BOWL.

Conventional floral decoration in bright colors and gold.

Diameter, 9 inches.

319—OLD POTTERY VASE.

Ovoid shape, rich brown splash glaze.

Height, 8 inches.



320—ANTIQUE IMARI BOTTLE.

Square shaped; decoration in bright colors, figure, pine-tree, and floral crests.

Height, 9 inches.

321—OLD ARITA PORCELAIN JAR.

With cover; decoration painted in bright enamels; daimio figures in medallions, which are surrounded by conventional floral patterns.

Height, 16 inches.

322—GLOBULAR JAR.

Enamelled in fine lavender color.

Diameter, 8½ inches.

323—CLOISONNÉ ENAMEL VASE.

Opaque black ground with archaic bands, crest, symbols, and other designs in exquisitely combined enamels; silver wires.

Height, 10 inches.

324—CLOISONNÉ ENAMEL ROSE-JAR.

Fine, boldly drawn dragon in various enamels on red opaque ground.

Height, 7 inches.

325—SMALL VASE.

Fine cloisonné enamel, ornamentation of profuse floral design on aventurine ground.

Height, 5 inches.

326—CLOISONNÉ ENAMEL PERFUME-JAR.

Octagonal shape; panel decoration in brown and yellow enamel with butterfly and floral designs in finely combined colors.

Height, 5 inches.

327—PAIR MINIATURE VASES.

Illustrating the process of cloisonné enamel.

Height,  $3\frac{1}{2}$  inches.

328—CLOISONNÉ ENAMEL VASE.

Quadrilateral shaped; exquisite floral designs in various enamels and silver wires on rich black ground.

Height, 10 inches.

329—CLOISONNÉ ENAMEL ROSE-JAR.

Egg shaped, on tripod; mosaic and archaic designs in finely combined enamels on red opaque ground.

Height, 9 inches.

330—OVOID VASE.

Fine Japanese cloisonné enamel, plum-color ground with flying cranes and flowering plants in natural colors; mosaic band at neck.

Height, 10 inches.

331—CLOISONNÉ ENAMEL JAR.

Globular shaped with wide mouth; canary-yellow ground, with kingfisher, lotus, and chrysanthemum in natural colors.

Diameter, 9 inches.

332—PAIR OLD SHIPPO VASES.

Beaker shaped; mosaic and floral designs in low-toned enamels.

Height, 15 inches.

333—JAPANESE CLOISONNÉ VASE.

Ovoid shaped, with flaring neck, opaque red band with flowers and birds in finely combined colors, leaf-pattern border, with detached flowers in natural colors.

Height, 12 inches.

334—PAIR LARGE JAPANESE CLOISONNÉ ENAMEL VASES.

Pale blue ground with branches of blossoms and birds in finely combined natural colors ; band at neck of aventurine enamel and floral crests.

Height, 21 inches.

335—GRAND CLOISONNÉ ENAMEL VASE.

Tall ovoid shape with spreading neck ; rich floral and bird designs on pale blue ground ; black band at neck.

Height, 34 inches.

336—LARGE CLOISONNÉ ENAMEL VASE AND PEDESTAL.

Cylindrical shaped ; turquoise-blue ground with flowers, birds, and butterflies in natural colors.

Height, 29 inches.

337—LARGE CLOISONNÉ ENAMEL VASE.

Companion to the foregoing.

338—JAPANESE BRONZE MIRROR.

339—JAPANESE BRONZE PLAQUE.

Repoussé chased ornamentation of flying ducks, cherry trees, and other designs ; silver finish ; seal mark.

Diameter, 12 inches.

340—OLD CHINESE BRONZE AND GILT INCENSE-BURNER.

Square shaped, on feet ; relief ornamentation, scroll handles, and openwork cover.

Height, 8 inches.

341—OLD CHINESE BRONZE KILIN.

Teakwood stand.



342—ANTIQUE CHINESE BRONZE VASE.

Low beaker shape ; relief ornamentation and dragon handle.

Height,  $4\frac{1}{2}$  inches.

343—ANTIQUE MAGOLIAN BRONZE BELL.

344—UNIQUE CHINESE TUNING-BELL.

Gold bronze ; various symbols cast in relief and chased ; dragon design handle.

Height, 16 inches.

345—PAIR JAPANESE BRONZE CANDLESTICK VASES.

Figures of the long-arm and long-legged couple, silver finish.

Height, 13 inches.

346—ANTIQUE BRONZE TEMPLE-BELL.

From Thibet ; engraved ornamentation.

347—PAIR JAPANESE BRONZE AND BAMBOO TALL CANDLESTICKS.

348—JAPANESE BRONZE TEMPLE-POST ORNAMENT.

Surmounted by figure of hawk ; rich brown patina.

Height, 14 inches.

349—ANTIQUE JAPANESE BRONZE INCENSE-BURNER.

Tall cylindrical shape, on pedestal ; ornamentation cast in high relief ; figure of deity surmounting cover.

Height, 17 inches.

350—ANTIQUE JAPANESE BRONZE VASE.

Inverted temple-bell supported by a boldly wrought dragon, with lamp fixture.

351—ANTIQUE JAPANESE BRONZE VASE.

Companion to the foregoing.

352—Dog Foo.

Old Japanese bronze.

Height, 14 inches.

353—Dog Foo.

Old Japanese bronze.

Height, 12 inches.

354—PAIR OLD CHINESE BRONZE VASES.

Globular body, with bold flaring necks ; incised ornamentation of dragons and cloud-forms ; bold dragon handles ; engraved inscription.

Height, 14 inches.

355—LARGE BRONZE VASE.

With cover ; old Japanese, pilgrim shaped, on pedestal ; relief ornamentation of dragon and archaic designs ; openwork cover, surmounted by Dog Foo ; dragon handles.

Height, 30 inches.

356—JAPANESE BRONZE JARDINIÈRE.

Globular shaped, on tripod ; relief casting of bird and flowers ; rich brown patina.

Height, 16 inches ; diameter, 16 inches.

357—ANTIQUE JAPANESE BRONZE FLOWER-URN.

Tripod support ; ornamented with dragons cast in bold relief ; incised seal mark.

Height, 13 inches ; diameter, 15 inches.

358—GRAND OLD CHINESE CLOISONNÉ ENAMEL JARDI-  
NIÈRE.

Black ground, with beautiful floral and butterfly designs in natural colors of enamel.

Height, 21 inches ; diameter, 25 inches.

## SECOND AFTERNOON'S SALE

TUESDAY, APRIL 25TH

AT THE AMERICAN ART GALLERIES

BEGINNING AT 3 O'CLOCK

359—RED POTTERY BOTTLE.

With cover; rich green glaze.

Height, 9 inches.

360—TWO DRESDEN CUPS AND SAUCERS.

Sprays of flowers in relief and enamel.

361—THREE DRESDEN CHINA SMALL PLATES.

Juvenile scenes painted in colors; gilt border.

362—WATER BOTTLE.

Tokay red pottery; enamelled decoration.

363—MAJOLICA TALL CANDLESTICK.

Pastoral and floral designs painted in colors.

364—RED POTTERY WATER BOTTLE AND TRAY.

Enamelled floral decoration.



365—WHITE FAIENCE VASE.

In imitation of Chinese ivory white ; crackle glaze.

Height, 12 inches.

366—FAIENCE FRUIT BASKET.

Relief medallions ; metallic and gilt glaze.

367—DRESDEN CHINA BOWL.

Rich floral decoration.

368—TWO PORCELAIN PLATES.

Decorated with coat of arms and initials in gold.

369—FOUR DRESDEN CHINA CUPS AND SAUCERS.

Finely painted decoration, scenes from childhood and floral subjects.

370—CROWN DERBY BOTTLE.

Ivory-white texture, finely painted floral decoration.

371—PAIR MODERN CAPO DI MONTE VASES.

Trumpet shape.

Height, 6 inches.

372—WEDGWOOD PITCHER.

Golden-brown ground, with ornamentation in white—relief.

373—CROWN DERBY BOTTLE-VASE.

Ivory-white texture ; finely painted floral decoration.

374—FOUR DRESDEN CHINA CUPS AND SAUCERS.

Finely painted decorations of figures of Cupids, insects, and flowers.

375—CROWN DERBY JAR WITH COVER.

Richly decorated with bright colors and gold.

Height, 9 inches.

376—PAIR CROWN DERBY VASES.

Gourd shape ; rich decoration of Oriental designs.

Height, 8½ inches.

377—PORTUGUESE POTTERY PLAQUE.

Splash glaze, border in imitation of moss, with lobsters and shells modelled in bold relief.

Diameter, 10 inches.

378—ROYAL VIENNA CUP AND SAUCER.

Medallion decoration, "Adonis and Nymph" ; rich red glaze, pencilled in gold.

379—REPOUSSÉ METAL PERFUME BOX.

With serpent handle.

380—THREE CRYSTAL GLASS VINAIRGRETTES.

Mounted in silver.

381—WEDGEWOOD VINAIRGRETTE.

Pale blue glaze ; with classical figures exquisitely modelled in relief.

382—IVORY CIRCULAR BOX.

Miniature of "Madame Parabère," painted by Leducy, inserted in cover.

383—FINE IVORY CARVING.

Subject, Prometheus ; with ivory pedestal.

Height, 8½ inches.

- 384—JAPANESE BOX.  
Containing twelve carved ivory masks by Japanese artist.
- 385—TWO CUPS AND SAUCERS.  
Decorated with landscapes and figures in sepia.
- 386—TWO PÂTE TENDRE CUPS.  
Floral bands ; rich blue and gold borders.
- 387—SÈVRES PÂTE TENDRE CUP AND SAUCERS.  
Louis Philippe period ; exquisitely painted decoration.
- 388—THREE SÈVRES PORCELAIN SMALL PLATES.  
Pure white paste Louis Philippe period ; monogram and crown pencilled in gold.
- 389—SÈVRES PORCELAIN CUP AND SAUCER.  
Napoleon period, 1849 ; floral border, incised and gilt ground.
- 390—EGGSHELL PORCELAIN CUP AND SAUCER.  
Pastoral and floral designs painted in medallion ; turquoise-blue glaze.
- 391—TWO SÈVRES PORCELAIN PLATES.  
Louis Napoleon period ; finely painted miniature portraits of "Bonaparte" and "Empress Josephine," painted by Tascult ; rich green and gold borders, with the initial "N" in medallions.
- 392—TWO RICHLY DECORATED CUPS AND SAUCERS.  
Miniature portrait of "Madame Récamier" and "Duchess de Montebello" ; turquoise glaze, with gilt interior and borders.



393—PÂTE TENDRE PITCHER.

Figure and floral medallions ; kings' blue and gold ground ; brass gilt mountings.

394—TWO FRENCH PORCELAIN PLATES.

Decorated with coat of arms of Napoleon ; kings' blue and gold pencilled borders.

395—NINE SÈVRES PORCELAIN CUPS AND SAUCERS.

Semi-eggshell texture ; pastoral subjects painted in medallions ; turquoise-blue glaze and gold borders.

396—NINE RICHLY DECORATED PLATES.

Painted with miniature medallion portraits of "Marie Louise" and other court beauties ; green glaze, with laurel branches and initial "N" embossed in gold and silver.

397—EGGSHELL PORCELAIN CUP AND SAUCER.

Pastoral subject painted in medallion on turquoise-blue glaze.

398—EGGSHELL PORCELAIN CUP AND SAUCER.

Crown and monogram of "Louis Philippe," and cherubs painted in medallion, turquoise-blue ground.

399—RICHLY DECORATED PLATE.

Coat of arms of Napoleon in centre ; pencilled gold border.

400—FINELY DECORATED PLATE.

Decorated with miniature portrait of "King of Rome" ; initial "N" in blue medallions ; gold pencilled border.

401—DECORATED PORCELAIN PLATE.

Medallion portrait of "Caroline Murat"; pencilled gold border and embossed initial "N."

402—TWO FINELY DECORATED PLATES.

Entrance to the Court of Honor, Fontainebleau and Chateau de la Malmaison; floral borders on gold ground.

403—FINELY DECORATED PLATE.

Medallion portrait of "Napoleon First"; rich green and gold border; pencilled gold band and medallion heads.

404—FINELY DECORATED PORCELAIN PLATE.

Medallion portrait of "Josephine"; turquoise-blue and gold borders.

405—FRENCH PORCELAIN PLATE.

Decorated with medallion portrait of "Napoleon First"; kings' blue and pencilled gold border.

406—THREE RICHLY DECORATED PORCELAIN PLATES.

Medallion portraits of "Duchess de Montebello" and other female celebrities; floral panels and emerald green glaze with embossed gold ornamentations.

407—SÈVRES PORCELAIN PLATE.

Medallion portrait of "Roi de Rome," painted by Tascult; kings' blue and gold border with initial "N" in medallion.

408—SÈVRES PORCELAIN PLATE.

Finely painted medallion portraits of "Countess Murat," by Maglin; kings' blue and gold border.



409—TWO FINELY DECORATED PORCELAIN PLATES.

Medallion portraits of "Josephine" and "Marie Louise"; rich blue and gold borders with initial "N" in medallions.

410—SÈVRES PORCELAIN BOWL.

Louis Philippe period; rich kings' blue glaze, with delicate gold bands.

411—PAIR RICHLY DECORATED PORCELAIN VASES.

Rose-pink glaze, with Cupids and floral designs in medallion.

Height, 11 inches.

412—SÈVRES PORCELAIN TÊTE-À-TÊTE SET.

With tray; eggshell texture, exquisitely painted; decoration of pastoral subject.

413—PAIR RICHLY DECORATED SOFT PASTE VASES.

Tall ovoid shape, on pedestal; medallion portrait by Fritsch; kings' blue ground, with fleur-de-lis and other designs in gold; brass and gilt mountings and ornaments.

Height, 20 inches.

414—PAIR MODERN CAPO DI MONTE JARS.

With covers.

Height, 10½ inches.

415—PORTUGUESE POTTERY PLAQUE.

Splash glaze; bold relief ornamentation of crabs in fish-net.

Diameter, 11 inches.

416—PORTUGUESE FAIENCE JARDINIÈRE.

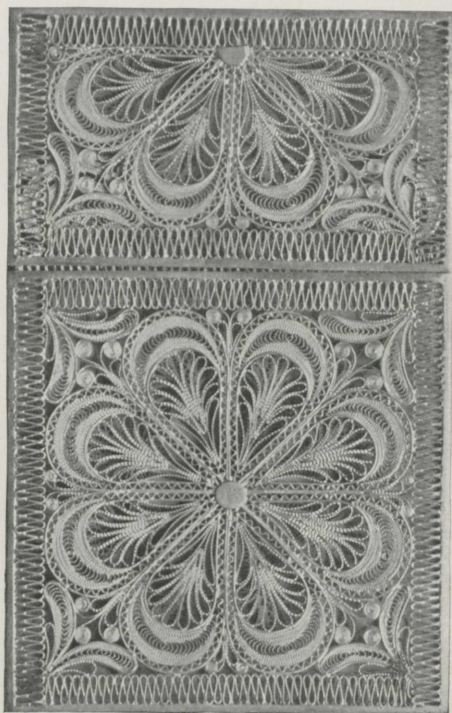
Splash glaze; frogs modelled in bold relief and enamel.

Height, 10 inches.





NO. 460. MEDAL STRUCK TO COMMEMORATE BYRON'S SERVICES TO THE CAUSE OF  
GREEK FREEDOM



NO. 453. BYRON'S GOLD FILIGREE CARD CASE

# RELICS OF BYRON

417—JAPANESE FAIENCE GOURD-SHAPED VASE.

Fine decoration of cherry blossoms in pink and white enamels and gold.

Height, 14½ inches.

418—PAIR FRENCH PORCELAIN FRUIT BASKETS.

Openwork designs on pedestals ; gold decoration.

419—WEDGWOOD BOWL.

Black biscuit ; incised basket pattern.

420—WEDGWOOD TEAPOT, SUGAR BOWL, AND CREAM PITCHER.

Pale-blue glaze with relief ornamentation in white.

421—PAIR WHITE AND GOLD FRUIT BASKETS.

Openwork design on pedestal.

422—WEDGWOOD PITCHER.

Dark-blue glaze, with relief ornaments of classical figures and festoon in white.

423—ANTIQUE MAJOLICA VASE.

Decoration in deep blue.

Height, 14 inches.

424—ANTIQUE SPANISH MAJOLICA VASE.

Decorated with hunting scenes and other designs in various colors ; from an old Spanish settlement, New Orleans.

Height, 13 inches.

425—GERMAN STONEWARE TANKARD.

Relief and enamelled ornamentation.

426—ANTIQUE MAJOLICA VASE.

Curious decoration of figures, animals, and other designs, painted in various enamels; from an old Spanish settlement, New Orleans.

Height, 13 inches.

427—PAIR FRENCH PORCELAIN VASES.

Figure and floral designs painted in finely combined colors; gilt brass mountings.

Height, 12 inches.

428—OPAQUE PORCELAIN BUST.

Marie Antoinette.

429—FAIENCE CASKET.

Medallion decoration, painted in blue.

430—JAPANESE FAIENCE GOURD-SHAPED VASE.

Rich embossed decoration, dragon modelled in relief.

Height, 19 inches.

431—JAPANESE FAIENCE GOURD-SHAPED VASE.

Blue glaze, with dragon modelled in relief, and gilt.

Height, 19 inches.

432—TELESCOPIC CANDLESTICK.

Old Sheffield plate.

433—BURNISHED BRASS CANDLESTICK.

Tall form.

434—UNIQUE BOHEMIAN WINE GOBLET.

With cover; decorated in gold, enamelled miniature paintings and coat-of-arms; from the collection of Chevalier de Tavera, Envoy Extraordinary and Minister Plenipotentiary of Austria-Hungary.





NO. 459. MINIATURE OF BYRON, BY ALFRED CHALON  
Formerly owned by Sir Walter Scott



NO. 452. FINGER RING,  
with miniature of Lady Byron



NO. 456. MINIATURE OF POPE,  
by Boyt



NO. 451. BYRON'S SCARF RING

# PERSONAL RELICS OF LORD BYRON

- 435—ANTIQUE CRYSTAL GLASS VASE.  
Richly cut.
- 436—PAIR SILVER BRONZE FIGURES.  
"The Duel," by Eugène Guillemin.
- 437—PERSIAN VASE.  
Incised ornamentation.
- 438—FINELY WROUGHT GILT BRONZE FIGURE OF DIANA.  
After Houdon's celebrated statue, by E. Julien ;  
rose antique marble base.
- 439—GILT BRONZE MINIATURE BUST.  
King of Rome ; rose antique marble pedestal.
- 440—GILT BRONZE INKSTAND.  
Bacchanalian design.
- 441—SILVERED BRONZE BAS-RELIEF MEDALLION.  
Head, after Micheal Angelo, by Barbedienne.
- 442—ANTIQUE ROMAN BRONZE BUST OF DANTE.
- 443—PAIR LOUIS XVI. GILT BRONZE CANDLESTICKS.  
Tall shape.
- 444—BRONZE BAS-RELIEF MEDALLION.  
Portrait of Klèber, by David.
- 445—FINELY WROUGHT BRONZE DOUBLE CANDLESTICK.  
With screen, Louis XIV.
- 446—PAIR LOUIS XVI. GILT BRASS CANDLESTICKS.  
Tall form, repoussé chased ornamentation.
- 447—BARGE BRONZE ORNAMENT, "DOE IN REPOSE."  
Fine green patina, cast by Barbedienne.



448—BARYE BRONZE, "THE WALKING LION."

Cast by Barbedienne.

449—PAIR ANTIQUE GILT BRASS CANDLESTICKS.

Tall column design ; repoussé chased ornamentation.

450—LOUIS XVI. DOUBLE CANDLESTICK.

With movable screen ; finely wrought gilt bronze.

## AUTHENTICATED PERSONAL RELICS OF LORD BYRON

Acquired by Senhor de Mendonca at a sale of the collection owned by Mr. Robert Francis Cooke, a former partner of John Murray, the poet's publisher and intimate friend ; sold by Messrs. Sotheby, Wilkinson & Hodge, London, June 18, 1892.

451—LARGE BLUE ENAMEL GOLD SCARF RING.

Set with numerous pearls, containing hair and initial "A" in gold ; "souvenir G. G. B."—George Gordon Byron—engraved on the inside ; present of his sister Augusta (Mrs. Leigh).

452—A GOLD RING.

With enamelled miniature on fine gold of Lady Byron ; by H. Bone ; marked inside "A. J. M." (Miss Milbank).

453—A MALTESE GOLD FILIGREE CARD CASE.

Initial "B" engraved on one side, and Byron's coronet on the other side.





Copyright by Frank A. Munsey.

NO. 457. BYRON'S CLOCK

454—AN ENGRAVED GOLD BODKIN CASE.

"B" and coronet engraved underneath.

455—A WALNUT SHELL.

Mounted with gold, containing two minute glass bottles and gold funnel for otto of roses. Marked on the bottles, "B." — "N." for Noel, and on the rim of the lid, "Souvenir, Madame Hoppner, Wife of the Famous English Artist."

456—ENAMEL MINIATURE OF ALEXANDER POPE.

By Boyt ; in original shagreen case.

457—A LOUIS XVI. ORMOLU CLOCK.

Supported by male and female figures of musicians, on an oblong plinth decorated with a frieze of children, festoons and musical instruments.

458—PAIR BRONZE CANDLESTICKS.

The stems supported by groups of three dogs.

459—A MINIATURE OF BYRON.

Painted on ivory by Alfred Chalon, and presented to Sir Walter Scott by Charles Leslie, the royal academician. It hung in the office of Scott's printing-house in Edinburgh until the novelist's death, when it was sold for the benefit of the firm's creditors. Its present owner acquired it about sixteen years ago, at a sale of some of the effects of Fitzgreen Halleck which had passed into the possession of one of the New York poet's relatives. This lady told Senhor de Mendonca that the miniature had been given to Halleck by Washington Irving, to whom it was presented by William D. Ticknor, of Boston.

460—BRONZE MEDAL.

Struck to commemorate Byron's services to the cause of Greek freedom; on one side it bears Byron's profile, with a simple inscription, "Byron," in Greek letters; on the obverse a young and vigorous bay-tree flourishes unharmed by the forked lightning, which flashes from low-hung clouds; underneath is the inscription, "Aphthiton Aiei,"—"Imperishable forever"; around the rim are four names: F. Piking, F. Foroingtontos, Kaoierosis, A. I. Stewart.

461—FOLIO CONTAINING THE ORIGINAL WILL OF LORD BYRON, AUTOGRAPH LETTER, AND OTHER MANUSCRIPT.

462—BOOK MADE UP OF SKETCHES, POEMS, AND PAPERS IN LORD BYRON'S POSSESSION.

Obtained from a member of the Sheridan family by Senhor de Mendonca.

"It was made up of remnants, sketches, poems, and papers in Lord Byron's possession and found among his effects, which were gathered together and formed into a souvenir album by W. A. Crawford. Crawford dedicated and presented the book to the three daughters of Richard Brinsley Sheridan, who were once owners of Byron's will. It consists of between four and five hundred pages. Here are paintings, letters, sketches and hundreds of documents in some way connected with Byron. Many of them are by well-known artists of the early part of the century.

"The book contains a number of exquisite pencil sketches by the artist Charles Linsell, a fine head of Christ by Benjamin West, and two small oil paintings by Wouverman. The pictures are interspersed with original poems and notes of Byron's



Default only and that I by my said Trustees shall be entitled to obtain and defend  
 out of the Monies which shall come to their hands under the Trusts of or out of  
 all such Costs Charges Damages and Expenses which they or any of them shall bear  
 my estate or be put into in the Execution and Performance of the Trust herein  
 imposed in them I make the above Provision for my said and her Children in  
 consequence of my dear Wife Lucy Byron and my Children I may have living  
 otherwise amply provided for And lastly I do revoke all former Wills by me at  
 any time heretofore made and do declare this only to be my last Will and Testament  
 In Witness whereof I have to this my last Will contained in three Sheets of  
 Paper set my hand to the first two Sheets thereof and to this third and last  
 Sheet my hand and seal this Twenty ninth day of July — in the year of our  
 Lord One thousand eight hundred and fifteen

Signed Sealed published and attested by the said Lord Byron  
 the Testator as and for his last Will and Testament in the presence  
 of us who at his request and in the presence of each other have  
 hereunto subscribed our Names as Witnesses



*Byron*

*Thos Jones Haarer*

*Edm. Giffen*

*Frederick Jones*

*Attest to Attestation }  
 Chancery Lane*



ADA, BYRON'S DAUGHTER, AFTERWARDS COUNTESS OF LOVELACE



PENCIL PORTRAIT OF BYRON AS A YOUTH

SKETCHES FROM THE BYRON ALBUM

No. 462 on Catalogue



travels. There is also a pencil portrait of Byron's daughter, Augusta Ada, afterwards Countess of Lovelace, which is accompanied by a poem 'To Ada.'

"The sketch of the Hellespont, showing where Byron swam across, is also by Linsell. It is accompanied by a written memorandum :

" 'THE HELLESPONT.—SESTOS AND ABYDOS.

" 'Leander swam both ways, and Lord Byron only from Europe to Asia, his object being only to ascertain that the Hellespont could be crossed at all by swimming. In that, he and Mr. Ekenhead succeeded—the one in an hour and five minutes, and the other in an hour and ten minutes, and the tide not in their favor, but the contrary. It is not practicable from the Asiatic shore—the swimmers must be obliged to make the real passage of one mile extend to three or four, owing to the force of the current. Any young man in tolerable health might succeed in it from either side. Lord Byron was three hours in crossing the Tagus, which is much more than hazardous. In crossing the Hellespont, he started from the little cape above Sestos and landed a little below the frigate "laying to" under the Asiatic castle. The pencil view comprehends the space crossed by Lord Byron, and also by Leander. The view of Sestos and Abydos is in the distance.' "

## OBJECTS OF NAPOLEONIC PERIOD AND PERSONAL RELICS OF NAPOLEON THE FIRST

463—CORONET INITIAL "N" AND REPOUSSÉ BRASS ORNAMENT.

Mounted on velvet panel.

464—EMPIRE INKSTAND.

Wrought in brass ; eagle surmounting cover.

465—BRASS BAS-RELIEF MEDALLION.

General Bonaparte ; signed, David, 1831.

466—PAIR SMALL TAZZAS.

Bronze and gilt ; First Empire.



467—EMPIRE VASE.

Porcelain decorated in gold and colored enamels.

Height, 12 inches.

468—FIRST EMPIRE GILT CLOCK.

Surmounted by figure of Cupid ; bas-relief and ornaments of classical figures and festoons.

469—PAIR BRONZE AND GILT VASES.

Amphora shape, with mask and scroll handles.

Height, 13½ inches.

470—NAPOLEON IRON PLAQUE.

With medallion portrait ; emblems and festoons in relief ; from the collection of George Moreau, Canada.

471—STATUETTE OF NAPOLEON ON COLUMN PEDESTAL.

In green bronze, with gilt ornamentation.

Height, 12 inches.

472—PAIR GREEN BRONZE URNS.

Mounted on Sienna marble pedestals, ornamented with the imperial wreath on four sides.

Height, 11½ inches.

473—HANDSOME BRONZE AND GILT NAPOLEON INK-STAND.

Elaborate design ; equestrian figure of Napoleon in green bronze ; marble plinth ; eagles at corners ; relief ornaments, festoons of laurel leaves.

Height, 13 inches ; length, 18 inches.

474—EMPIRE CANDLESTICK.

In gilt bronze.



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PENCIL SKETCH OF THE HELLESPONT AT THE POINT WHERE BYRON SWAM ACROSS IT

From Byron Album. No. 462 on Catalogue

475—LARGE BRONZE STATUETTE OF NAPOLEON.

On marble pedestal with gilt ornament ; imperial eagle and implements of war.

Height, 19 inches.

476—EMPIRE PORCELAIN INKSTAND.

In form of bedstead supported by four swans ; enamelled gold and floral decoration ; a unique piece, said to have belonged to Empress Josephine.

477—EMPIRE CLOCK.

By C. de Touche ; gilt bronze, surmounted by equestrian figure of Napoleon I., inscribed " Honneur au courage malheureux Capitulation d'Ulm, 1805."

478—PAIR EMPIRE CANDELABRA.

Green bronze and gilt, with rose antique marble pedestal ; six lights each.

479—SWORD OF AN OFFICIAL OF THE FIRST EMPIRE.

Silver and mother-of-pearl handle.

480—SWORD OF AN OFFICER OF THE FIRST EMPIRE.

Mother-of-pearl and gilt bronze handle, eagle hilt.

481—SOFT PASTE PORCELAIN VASE.

Grecian shape ; decorated with miniature portraits of " Napoleon " and " Josephine " ; relief and pencilled gold bands and ornaments ; gilt bronze plinth.

Height, 17 inches.



482—PAIR LARGE PORCELAIN VASES.

Square portaments, emerald-green ground, with four superb First Empire ormolu mounts ; on the body of each vase two fine hand-painted portraits by Maglin—Napoleon and Josephine on one, and King of Rome and Empress Marie Louise on the other ; in the upper part of each vase four hand-painted miniatures—on one, Queen Hortense, Elisa Bonaparte, Caroline Murat, and Pauline Bonaparte ; on the other, Madame Récamier, Eugénie Bonaparte, Duchesse de Montebello, and Duchesse d'Abrantes ; the vases are also decorated with the Imperial Crown and " N " in burnished gold.

483—NAPOLEON THREE-LIGHT CANDELABRA.

Such as he used on his writing desk at the Chateau of St. Cloud ; the shade is new, the original being destroyed ; a fine specimen of chased gilt bronze of the First Empire.

484—PAIR FIRST EMPIRE TALL CANDELABRA.

Gilt bronze, with green bronze figure supports ; five lights each.

Height, 8 inches.

485—LOUIS XIV. WALL CLOCK.

Finely wrought ; gilt bronze mountings and ornaments ; statuette of Vulcan surmounting top ; from the Hamilton Palace sale.

486—FINE ENGLISH CLOCK.

By Elliot ; with Westminster bells and other chimes ; antique oak case, with gilt ornaments.

487—LOUIS XIV. CLOCK.

Enamelled and gilt ; lyre design, by Causard, Paris.

488—PAIR LOUIS XV. BRONZE CANDELABRA.

Five lights each.

489—ELEGANT FRENCH PORCELAIN JARDINIÈRE.

Finely painted decoration of pastoral subjects, after Watteau, and landscape views of medallions; embossed gold and enamelled ornamentation; gilt bronze plinth and mountings.

Height, 17 inches; width, 23 inches.

490—PAIR ELEGANT VASES.

To match the foregoing.

Height, 28 inches.

491—RICHLY DECORATED LOUIS XVI. JARDINIÈRE.

Oval shape on tall pedestal; finely painted pastoral and landscape decoration; kings' blue glaze and embossed border; gilt bronze plinth and mountings.

Height, 21 inches; length, 22 inches.

492—PAIR ELEGANT LARGE COVERED VASES.

To match the foregoing.

Height, 35 inches.

493—RARE BRONZE BUST.

By Rude; head of the principal figure of the medallion (Chant du départ) at the right of the front of the Arc de Triomphe in Paris. Purchased in Paris by Mr. Mendonca. This is one of the three artist's proofs taken by Rude himself from the original mould, at the request of Louis Philippe. Of extreme rarity.

Height, 25 inches.

494—SIENNA MARBLE PEDESTAL.

With chiselled gilt bronze mountings for the foregoing.

495—ANTIQUE BAVARIAN PEWTER SACRAMENT JAR.

Hexagon shape, with screw top, profusely engraved, dated 1683 ; from Chevalier De Tavera collection.

496—PAIR BRONZE STATUETTES.

Roman warriors.

Height, 19 inches.

497—HANDSOME BRONZE BUST, "THE VILLAGE BRIDE."

By E. Laurent ; from the collection of George Moreau, Canada.

Height, 23 inches.

498—PAIR BRONZE VASES.

On marble pedestals, figures in low relief.

Height, 18½ inches.

499—BRONZE FIGURE.

"Laurent De Medicis," Il penseroso, by Michael-Angelo, reproduction by Barbedienne.

Height, 24 inches.

500—HANDSOME BRONZE FIGURE, "THE BATHER."

By Falconnet.

Height, 34 inches.

501—FIRST EMPIRE ORMOLU JARDINIÈRE.

Swan-head supports, leaf design and other ornamentation.

502—PAIR LARGE ALTAR CANDLESTICKS.

Tall, slender shape ; repoussé brass, silver finish.

Height, 74 inches.

503—PAIR PORTUGUESE FAIENCE JARS.

Splash glaze ; branches of fruit modelled in bold relief.



504—ITALIAN MAJOLICA LARGE PLAQUE.

Profusely decorated, after the antique ; from  
the collection of Chevalier de Tavera.

Diameter, 21 inches.

505—PORTUGUESE POTTERY LARGE VASE.

Ovoid shaped ; dark-blue splash glaze with  
crayfish, modelled in bold relief, by Bordalo  
Pinheiro.

Height, 23 inches.

506—PAIR LARGE FAIENCE JARS.

With cover, decorated in blue.

Height, 24 inches.

507—LOUIS XVI. GILT BRASS PIANO LAMP.

508—PAIR HANDSOME LOUIS XV. GILT TORCHES.

Tall form, nineteen lights each.

THIRD AND LAST AFTERNOON'S  
SALE

WEDNESDAY, APRIL 26TH

AT THE AMERICAN ART GALLERIES

BEGINNING AT 3 O'CLOCK

ANTIQUE FURNITURE

OF THE LOUIS XVI., EMPIRE, AND RENAISSANCE  
PERIODS, FRENCH, ITALIAN, ENGLISH, AND  
PORTUGUESE

509—MAHOGANY BRIC-À-BRAC PEDESTAL.

510—MAHOGANY BRIC-À-BRAC TABLE.

511—MAHOGANY LIGHT STAND.

512—MAHOGANY CHIPPENDALE PARLOR TABLE.

513—MAPLE RECEPTION ROOM SETTEE.

Upholstered in old gold damask.

514—OAK CABINET.

Glass front and sides.

- 515—CARVED OAK CABINET.  
Glass front and sides.
- 516—MUSIC TABLE.  
In carved satin-wood.
- 517—TWO MAHOGANY CHIPPENDALE CHAIRS.  
Upholstered in tapestry, being part of set used  
by Lafayette whilst in this country.
- 518—MAHOGANY CHIPPENDALE CHAIR.  
Upholstered in figured tapestry.
- 519—EBONY AND ORMOLU PEDESTAL.
- 520—COLONIAL GILT MIRROR.  
Eagle decoration.
- 521—GILT PEDESTAL.
- 522—RICHLY-CARVED MAHOGANY SOFA.  
Upholstered in tapestry.
- 523—ARMCHAIR.  
To match the foregoing.
- 524—SIDECHAIR.  
To match the foregoing.
- 525—WHITE AND GOLD PEDESTAL.
- 526—CARVED GOLD PEDESTAL.  
With boldly carved heads of cherubs and roses;  
Louis XVI. period ; from the collection of Le  
Metayer de Guy.
- 527—CARVED TEAKWOOD SCREEN.  
Embroidered in silk.



528—VERNIS MARTIN TABLE.

With drawers ; decorated with figures and flowers.

529—CARVED GILT PEDESTAL.

530—GILT LIGHT STAND.

With figure of flower girl.

531—MAHOGANY SOFA.

Carved lion head ; claw feet ; upholstered in embroidered plush.

532—COLONIAL CHEST.

With heavy brass handles and fine lock ; imported from England in the middle of last century ; purchased in Virginia by Mr. Mendonca.

533—CARVED MAHOGANY PEDESTAL.

Claw feet ; spiral column.

534—COMPANION.

535—MAHOGANY EMPIRE EASEL.

Rich, chased ormolu mounts ; reproduction.

536—EBONY DRESSING TABLE.

With Sèvres plaques of cupids, flowers, and Watteau subjects, by E. Lillier, in ormolu mounts.

44 inches wide, 16 inches deep, 65 inches high.

537—MAHOGANY RECEPTION ROOM SUITE.

Settee, arm, and side chairs inlaid with satin wood, upholstered in salmon-colored satin tapestry.

538—MAHOGANY CORNER CABINET.

Satin-wood inlaid, swell glass doors and bevel-plate backs.

35 inches wide, 16 inches deep, 78 inches high.

539—DUTCH HALL CLOCK.

Marquetry case with brass mounts ; movement by I. P. Krose, Amsterdam ; shows days of month and phases of the moon.

8 feet 8 inches high.

540—EBONY AND BUHL CABINET.

With tortoise-shell and brass inlaid flowers, scrolls, and cupids, and ormolu lyres on sides, acanthus leaf moulding on frieze.

30 inches wide, 12 inches deep, 41 inches high.

541—ITALIAN SWELL FRONT BUREAU.

Inlaid with tulip, French walnut, and other woods ; ormolu handles.

54 inches wide, 26 inches deep, 37 inches high.

542—ANTIQUE FLORENTINE CARVED WOOD GILT MIRROR.

Bevel plate.

44 inches wide, 67 inches high.

543—LARGE WOOD CARVING OF ROMAN WARRIOR.

From the collection of Le Metayer de Guy.

544—LARGE WOOD CARVING, DIANA.

These two carvings are of the period of Henry II., and were removed from a castle in Belgium ; from the collection of Le Metayer de Guy.

545—MAHOGANY AND TULIP-WOOD SECRETARY.

Watteau decoration in Vernis Martin and ormolu mounts, with marble top.

22 inches wide, 16½ inches deep, 54 inches high.

546—MAHOGANY ARMCHAIR.

Upholstered in antique tapestry.

547—OLD GERMAN HALL CLOCK OF THE LAST CENTURY.

Carved maple-wood case, movement by G. Flottman, of Berlin ; shows days of month and phases of the moon.

7 feet, 4 inches high.

548—LOUIS XV. SUITE.

Comprising couch and two armchairs ; richly carved gilt frame ; upholstered in turquoise-blue satin damask.

549—LOUIS XIV. CABINET.

In tulip-wood ; marquetry inlay, with swell front glass doors and sides ; ormolu mounts.

550—MAHOGANY AND GILT LOUIS XV. TRIPOD PEDESTAL.

With ormolu mounts.

551—LOUIS XVI. SUPERB DRAWING-ROOM SUITE.

White and gold carved wood frame, upholstered in Louis XVI. pattern of green satin with design of doves and wreaths of flowers ; the suite is composed of four arm and two side chairs ; from the collection of Le Metayer de Guy.

552—FRENCH BLACK CONSOLE.

Ornamented with inlaid bronzes and bronze medallions. Last century piece. From the furniture of the French Legation at Washington, 1870.

56 inches wide, 16 inches deep, 44 inches high.



553—MAHOGANY LOUIS XIV. CABINET.

With glass swell front and sides, mirror back, caryatides, festoons, and cupids in ormolu on front and columns entwined with flowers.

43 inches wide, 17 inches deep, 72 inches high.

554—ARMCHAIR OF THE DIRECTORY PERIOD.

Wide back, formed by bow finished by two eagle heads. Arm supported by eagle claws in white and gold carved wood; cushions upholstered in green and white damask of the same period.

555—COMPANION.

These armchairs were formerly in the festival hall of the Borghese Palace in Rome at the time it belonged to Pauline Bonaparte. Collection of Le Metayer de Guy.

556—LOUIS XV. CONSOLE WASHSTAND.

Richly ornamented, with gilt bronze and Sèvres medallions. From the furniture of the French Legation at Washington in 1870, during the time of M. Prevost Paradol.

44 inches wide, 24 inches deep, 41 inches high.

557—LOUIS XV. WARDROBE.

Richly ornamented with gilt bronze and Sèvres medallions. Companion piece to the above. From the furniture of the French Legation at Washington in 1870, during the time of M. Prevost Paradol.

46 inches wide, 20 inches deep, 92 inches high.

558—MAHOGANY LOUIS XVI. CHAIR.

Of the transition period to the Directoire. The original frame and cushion upholstered anew. Purchased by Mr. Mendonca in 1884 at Clermont-Ferrand.

559—COMPANION TO THE FOREGOING.

560—MAHOGANY LOUIS XIV. SECRETARY.

With ormolu mounts, very elaborate scroll of leaves, fruit, and flowers in panel on ends. Cupid's quiver and Hymen's torch with scroll, fruit, leaves, and flowers in panel on back. Trophies of flowers, leaves, and ribbons in small panels on back. Wreath of bay leaves and scroll in small panels on sides. Legs finished with elaborately moulded mounts. Panel of drawers in front, flowers and ribbon mounts. Large panel in front, finely chiselled vase, flowers and scroll, with front corners of acanthus leaves surmounted by candelabra.

52 inches wide, 33 inches deep, 51 inches high.

561—OLD AND RARE GERMAN HALL CLOCK.

Richly inlaid French walnut case surmounted by gilt figures of Atlas and cupids; movement by Jan Breukelaar of Amsterdam; strikes quarter and half hours with repeater; shows day of month and phases of the moon; from the Street collection.

562—MAHOGANY GLASS FRONT CABINET.

Vernis Martin panels of Watteau subjects, with rich ormolu mounts of festoons of bay leaves and scroll.

40 inches wide, 16 inches deep, 62 inches high.

563—MAHOGANY EMPIRE PEDESTAL TABLE.

Ormolu mounts.

564—MAHOGANY EMPIRE LIBRARY ARMCHAIR.

Leather seat with ormolu mounts.

565—MAHOGANY EMPIRE SOFA.

With rich ormolu mounts of rosette stars and scroll work, upholstered in crimson satin.

566—NAPOLEON PEDESTAL.

Carved and gilt legs in form of chimera ; from the collection of Le Metayer de Guy.

567—MAHOGANY EMPIRE CABINET.

Glass doors and sides, ormolu mounts of figures and scroll.

42 inches wide, 19 inches deep, 61 inches high.

568—FOUR FIRST EMPIRE CHAIRS.

Original frames ; gilt and upholstered anew in old gold satin.

569—SQUARE FORM MAHOGANY EMPIRE CABINET PEDESTAL.

Ormolu mounts ; reproduction.

570—FIRST EMPIRE SCREEN.

In mahogany and chased ormolu ; red silk tapestry, with the imperial bees in gold design ; from the collection of the Comtesse de Molenes.

571—MAHOGANY EMPIRE SUITE.

Sofa, two armchairs, in crimson mohair plush ; ormolu mounts.



572—MERIDIENNE SOFA.

In mahogany and chased ormolu ornaments ; the covering in red silk, with gold wreaths and lyre design ; said to have belonged to Mme. Récamier ; a very unique specimen of First Empire furniture ; from the collection of the Comtesse de Molenes.

573—MAHOGANY EMPIRE FIRE SCREEN OF TAPESTRY.

Heads of boys ; rosettes and flowers in ormolu.

574—FIVE FIRST EMPIRE CHAIRS.

In mahogany and chased ormolu figure and ornaments ; cushions in red silk, with imperial gold wreath design ; from the First Empire collection of the Comtesse de Molenes.

575—MAHOGANY EMPIRE ARMCHAIR.

In crimson plush, with ormolu mounts.

576—MAHOGANY EMPIRE ROUND COLUMN PEDESTAL.

Ormolu mounts ; reproduction.

577—MAHOGANY AND CARVED GILT EMPIRE ARMCHAIR.

Upholstered in crimson plush.

578—MASSIVE CARVED MAHOGANY FIRST EMPIRE CHAIR.

Legs and arms boldly carved griffins, back surmounted by balls with star ; ormolu mounts, caps, classic heads, and scroll-work ; upholstered in crimson silk plush embroidered with bees and scroll.

579—MAHOGANY FIRST EMPIRE SECRETARY.

With marble top and ormolu mounts ; mirror and columns inside ; purchased in Paris.

580—MAHOGANY EMPIRE CONSOLE.

Marble top, with square pillar legs and centre shelf; wreaths, rosettes, ribbon, and flower ormolu mounts. This piece bears the French government mark, "Palais de Trianon, Inventaire, 1855, No. 2,591." Also bears twice the marks, "G. T. and T., 6,795." A genuine piece of furniture having belonged to Napoleon I.; from the collection of Le Metayer de Guy.

581—TWO MAHOGANY SIDECHAIRS.

Round backs, ornamented with finely chiselled ormolu mounts; seats in cherry satin, with gold wreaths; from the collection of Le Metayer de Guy.

582—MAHOGANY EMPIRE PEDESTAL TABLE.

Egyptian marble top; ormolu mounts of rosettes, leaves, and flowers; from the collection of Le Metayer de Guy.

583—MAHOGANY FIRST EMPIRE CENTRE TABLE.

Rich ormolu mounts and gilt carved feet.

584—EMPIRE SIDE TABLE.

Signed by Jacob, cabinet-maker to Napoleon I.; rich ormolu mounts; from the collection of Le Metayer de Guy.

42 inches wide, 19 inches deep, 36 inches high.

585—MAHOGANY EMPIRE SIDECHAIR.

Upholstered in Gobelin tapestry; ormolu mounts of lyre flowers and rosettes.

586—MAHOGANY EMPIRE SIDECHAIR.

Similar to the foregoing.

587—MAHOGANY EMPIRE SIDECHAIR.

Similar to the foregoing.

588—EMPIRE CONSOLE.

In carved gilt wood, guaranteed by the French Government to have come from the grand salon of the Chateau des Tuileries; bears the following official marks: "Chateau des Tuileries, 1829, No. 9,020"; also, "Mobilier de Monsieur le Duc de Frioul, Inventory, No. 54"; this console was made for Napoleon I. by Jacob and is signed; in 1815 Louis XVIII. had it placed in the drawing-room of the Duchesse d'Angoulême in the Tuileries; from the collection of Le Metayer de Guy.

589—MAHOGANY SECOND EMPIRE BEDSTEAD.

Finely carved heads and claw feet on posts of foot-board. Rich ormolu mounts of chariot race, masks, and scrolls.

590—MAHOGANY SECOND EMPIRE BUREAU.

Marble top, with terminal female figures, ring handles, grotesque head, and claw feet in ormolu.

52 inches wide, 25 inches deep, 34 inches high.

591—MAHOGANY SECOND EMPIRE WARDROBE.

With rich ormolu mounts, classic figures, wreaths of bay leaves, ribbons, and flowers in diamond-shaped panels on sides; rosettes and scroll-work on frieze; torch of Hymen and scrolls on pilasters; rosettes and scrolls on base; classic figures and stars on doors.

62 inches wide, 18 inches deep, 104 inches high.



592—MAHOGANY SECOND EMPIRE DRESSING TABLE.

French plate mirror, ormolu mounts of rosette and scroll.

593—MAHOGANY SECOND EMPIRE CHEVAL GLASS.

Ormolu mounts, mask, flowers, and scroll-work.

36 inches wide, 18 inches deep, 75 inches high.

594—MAHOGANY SECOND EMPIRE COMMODORE.

With ormolu mounts; lyre and leaves on side and front panels; two female terminal heads; females, flowers and serpents on frieze; rosettes and leaves on base.

595—MAHOGANY SECOND EMPIRE BOOKCASE.

With glass doors, medallion bas-relief of classic heads enclosed by wreaths of bay leaves; stars and flowers on sides; star wreaths and griffins on frieze; rosettes and intertwined wreaths on base; finely modelled classic figures on lower panels of doors; star rosettes and classic heads on stiles and rails in ormolu.

55 inches wide, 20 inches deep, 89 inches high.

596—MAHOGANY SECOND EMPIRE BOOKCASE.

With glass doors, rich ormolu mounts, classic head in wreath, flowers, and stars on sides; griffins, stars and scroll-work on frieze; entwining wreaths, rosette, and scroll-work on plinth; classic heads, stars, rosettes, and wreaths with figures in panels on doors.

56 inches wide, 21 inches deep, 7 feet 6 inches high.

597—MAHOGANY SECOND EMPIRE LIBRARY TABLE.

With drawers; carved head and claw legs; rich ormolu mounts of masks, griffins, leaves, and flowers.

598—MAHOGANY SECOND EMPIRE ROUND BACK LIBRARY ARMCHAIR.

With carved heads; claw feet, with rich ormolu mounts of stars and leaves on front; elaborate scroll curled endive, lyre and flowers, stars and rosettes on back; seat in crimson plush embroidered with Imperial bees. These two pieces after the burning of the Tuileries during the Commune were found and recognized at the Faubourg St. Antoine by the maker, who had seen them placed in the private cabinet of Napoleon III. in that palace, and shipped them to Holland.

599—MAHOGANY SECOND EMPIRE ARMCHAIR.

Upholstered in blue silk plush embroidered with bees and scroll; classic figures, rosettes, and flowers in ormolu.

600—MAHOGANY SECOND EMPIRE ARMCHAIR.

Gold and ormolu mounts of mask, rosette, and flowers; upholstered in blue silk plush, embroidered with bees and scroll.

601—RICH MAHOGANY FIRST EMPIRE BEDSTEAD.

Posts of head surmounted by finely chiselled female heads; bust of emperor, with wreath of bay leaves, enclosed in frame of fret-work; butterfly, ribbon, and wreath of flowers on headboard; post of foot surmounted by ball, with stars, rosettes, and flowers; panel, with grotesque mask enclosed in wreaths, and floral decoration in ormolu.

602—COMPANION TO THE FOREGOING.

603—MAHOGANY FIRST EMPIRE BUREAU.

Marble top, with terminal female figures ; ring handles ; grotesque head and claw feet in ormolu.

52 inches wide, 24 inches deep, 35 inches high.

604—MAHOGANY FIRST EMPIRE MARBLE-TOP COMMODORE.

Ormolu mounts of leaves, stars, urns, altar, cupids.

605—MAHOGANY FIRST EMPIRE CHIFFONIER.

Richly mounted in ormolu ; female terminal figures, Cupids and scrolls on front ; Hymen's torch, ribbon, and wreath on sides.

37 inches wide, 18 inches deep, 63 inches high.

606—MAHOGANY FIRST EMPIRE BOOKCASE.

Glass doors surmounted by superbly carved scroll ; tigers drinking at fountain and rosettes on frieze ; terminal figures of females in Egyptian headdress ; female figures in panels on sides in ormolu.

50 inches wide, 15 inches deep, 7 feet 9 inches high.

607—MAHOGANY FIRST EMPIRE CHEVAL GLASS.

Ormolu mounts of Diana in pediment, scroll-work frieze ; female figures on sides ; carved claw-feet.

42 inches wide, 14 inches deep, 6 feet 9 inches high.

608—FIRST EMPIRE PIANO.

The harp was made by F. B. Voigt of Berlin, and the case in Paris in 1808, by order of Napoleon I., who presented the instrument to a lady in Austria ; purchased at private sale by Mr. Mendonca.

609—MAHOGANY PIANO STOOL.

Richly carved in shape of shell.



610—LOUIS XVI. SOFA.

Frame with original gilt, and upholstered in original Gobelin tapestry representing subjects of fables of La Fontaine and compositions by Watteau.

611—ARMCHAIR.

To match the foregoing.

612—ANOTHER.

To match the foregoing.

613—ANOTHER.

To match the foregoing.

614—ANOTHER.

To match the foregoing.

615—ANOTHER.

To match the foregoing.

616—ANOTHER.

To match the foregoing.

617—ENGLISH CARVED OAK SIDECHAIR.

With figures, crown, and swords; from the Street collection.

618—ENGLISH CARVED OAK SIDECHAIR.

From the Street collection.

619—ANTIQUE CARVED OAK ENGLISH HALL CLOCK.

With inscription "Tempus Fugit"; movement by Wheelhouse of Sheffield; from the Street collection.

8 feet high.

- 620—ENGLISH CARVED OAK DRESSING TABLE.  
With three drawers; from the Street collection.
- 621—ENGLISH CARVED OAK BEDROOM TABLE.  
Rare old piece; from the Street collection.
- 622—ENGLISH CARVED OAK SIDE TABLE.  
With drawer; from the Street collection.
- 623—RICHLY CARVED ENGLISH ALTAR CHAIR.  
With canopy top, Spanish leather seat; from the Street collection.
- 624—RICHLY CARVED ENGLISH OAK ARMCHAIR.  
Plush seat.
- 625—ENGLISH CARVED OAK BRIDAL CHEST.  
With drawers; panel with head, bird, and scroll ornaments on front; armorial bearings on top; from the Street collection.  
46 inches wide, 19 inches deep, 32 inches high.
- 626—ENGLISH CARVED OAK CORNER CABINET.  
From the Street collection.
- 627—ENGLISH CARVED OAK DESK.  
With four drawers, rare old piece; from the Street collection.
- 628—TWO RICHLY CARVED CAVENDISH CHAIRS.  
In tapestry, with the motto "Cavendo tutus" and the arms of the Cavendish family; from the Street collection.
- 629—TWO ANTIQUE ENGLISH OAK SIDECHAIRS.  
Very rare specimens; from the Street collection.

630—TWO ENGLISH CARVED OAK SIDECHAIRS.

Figures carved in back ; from the Street collection.

631—ENGLISH CARVED OAK SETTLE.

From the Street collection.

632—CARVED OAK OVAL TURN-UP TABLE.

Richly carved legs and base ; arms of the Carnegie family on top.

633—OLD ENGLISH SETTLE.

Panel back box-seat with inscription, " Me and my house shall serve the Lord " ; from the Hamilton Palace sale.

634—ENGLISH CARVED OAK JEWEL CHEST.

From the Street collection.

635—ENGLISH CARVED OAK BUREAU.

With brass mounts. From the Street collection.

39 inches wide, 25 inches deep, 36 inches high.

636—FINE CARVED OAK ENGLISH BRIDAL CHEST.

With drawers ; quatrefoil and armorial carved panels on top ; panels in front and on top richly carved with heads and landscape ; originally in a chapel at Oxford ; from the Street collection.

64 inches wide, 22 inches deep, 31 inches high.

637—FINE OLD LEATHER SEAT AND BACK ARMCHAIR.

Carved feet and arms, and heavily studded with brass-head nails ; this rare piece was made in Portugal in 1640 ; some of the nails are new ; from Senhor Souza Rosa's sale.



638—ANTIQUE PORTUGUESE RENAISSANCE CONSOLE.

With two drawers; from Senhor Souza Rosa's sale.

639—BEAUTIFUL AND MASSIVE LIBRARY OR WRITING TABLE.

Made of Brazilian "pau sancto" (holy wood); eight drawers; handsomely twisted cross-pieces and uprights, brass mounted; a rare and elegant piece of Portuguese Renaissance, for two centuries and a half in possession of the Portuguese minister's family; purchased in 1894, at the sale of Senhor Souza Rosa, Portuguese Minister at Washington.

640—ANTIQUE PORTUGUESE RENAISSANCE CONSOLE.

With drawers and top of rose marble of Portugal; this rare piece was also in the possession of the family of the minister for more than two centuries; from Senhor Souza Rosa's sale.

641—CARVED VENETIAN BRIDAL CHEST.

In oak; front and ends richly carved; a rare specimen of early XVII. century work; from the collection of Chevalier de Tavera, Envoy Extraordinary and Minister Plenipotentiary of Austria-Hungary.

70 inches wide, 20 inches deep, 30 inches high.

642—CARVED OAK ITALIAN CABINET CHEST.

With drawers; doors carved figures, crusaders, and warriors in panels; rosettes and scroll on drawers; front has been restored; from the Chevalier de Tavera collection.

65 inches wide, 20½ inches deep, 34 inches high.

643—ANTIQUE ROMAN ARM CHEST.

Richly and elegantly carved, in relief, "Leda and the Swan," on front panel; mythological heads on corners, sides, and centres; carved feet; base draped in flowers; has a lock and is in a fine state of preservation; this beautiful and rich specimen of the Italian Renaissance belonged to the Colonna family; purchased in 1894 at the sale of the collection of Chevalier de Tavera, Austro-Hungarian Minister at Washington.

644—SIX ITALIAN CARVED OAK LIBRARY CHAIRS.

Reproductions of the antique.

## FINE OLD RUGS

645—KIS-KELEM RUG.

Floriated design on gray ground; borders of black and yellow with detached flowers and symbols.

Width, 4 feet 6 inches; length, 6 feet 3 inches.

646—ANTIQUE DAGHESTAN MAT.

Medallion pattern.

Width, 2 feet 1 inch; length, 2 feet 8 inches.

647—ANTIQUE TURKISH NARROW RUG.

Rose color panel.

Width, 1 foot 10 inches; length, 3 feet 6 inches.

648—ANTIQUE DAGHESTAN RUG.

Black ground panel with archaic flower design in bright colors, red border with black and pink flowers.

Width, 2 feet 8 inches ; length, 5 feet 6 inches.

649—ANTIQUE CASHMERE RUG.

Red ground with floral panels in light green and dark blue, white and blue border.

Width, 3 feet 5 inches ; length, 6 feet 9 inches.

650—ANTIQUE DAGHESTAN RUG.

Black ground centre with diamond shaped panels, black and white borders.

Width, 3 feet 5 inches ; length, 4 feet 3 inches.

651—ANTIQUE DAGHESTAN PRAYER RUG.

Black centre with star ornaments in red, blue, and white ; wide white border and outer border of black.

Width, 2 feet 2 inches ; length, 4 feet 8 inches.

652—GHIORDES PRAYER RUG.

Red and white centre panel ; wide yellow border with designs in various colors ; narrow white outer border, on which are detached flowers in various colors.

Width, 3 feet 1 inch ; length, 4 feet.

653—ANTIQUE DAGHESTAN RUG.

Palm or "river loop" designs on black centre ; turquoise blue ground and purple outer border.

Width, 2 feet 10 inches ; length, 4 feet 3 inches.



654—KELIM RUG.

Panel designs in fine old colors.

Width, 8 feet ; length, 4 feet 11 inches.

655—DAGHESTAN RUG.

Yellow centre with diamond medallions in various colors ; red and black borders with star and trellis patterns.

Width, 2 feet 9 inches ; length, 5 feet 2 inches.

656—ANTIQUE CASHMERE.

Old red ground with patterns in dark blue and white.

Width, 6 feet ; length, 9 feet 4 inches.

657—ANTIQUE DAGHESTAN PRAYER RUG.

White centre with floral and diamond patterns, red, black, and blue borders.

Width, 3 feet 7 inches ; length, 5 feet.

658—ANTIQUE DAGHESTAN.

Yellow centre with archaic designs in various colors ; wide white border and two narrow borders.

Width, 3 feet 5 inches ; length, 5 feet.

659—SHIRVAN RUG.

Black centre with floral and cross designs, with panels of red, green, yellow, and blue ; trellis pattern border.

Width, 4 feet ; length, 4 feet 10 inches.

660—UNIQUE ANTIQUE RUG.

Golden yellow ground with candelabra and floral design in red, black, rose, pink, and pale blue ; curiously designed border.

Width, 3 feet 4 inches ; length, 5 feet 1 inch.

661—KELIM RUG.

Black ground, profusely covered with diamond-shaped patterns in various bright colors.

Width, 5 feet ; length, 5 feet 7 inches.

662—ANTIQUE SHIRVAN.

Black centre with floral designs in colors ; brown ground borders.

Width, 3 feet 7 inches ; length, 6 feet 5 inches.

663—ANTIQUE PERSIAN RUG.

Silky texture ; dark blue ground with various designs in finely combined colors.

Width, 4 feet 3 inches ; length, 5 feet 10 inches.

664—ANTIQUE DAGHESTAN.

Heavy pile, silky texture ; centre panel of profuse diamond patterns in bright colors ; three borders of archaic design.

Width, 4 feet 9 inches ; length, 8 feet.

665—ANTIQUE BERGAMA RUG.

Rich sapphire-blue centre, with bold floral pattern in red, green, yellow, and white ; wide white ground border and two narrow borders.

Width, 5 feet 4 inches ; length, 7 feet.

666—ANTIQUE SHIRVAN.

Silky texture ; dark blue centre, profusely covered with floriated patterns ; red border, with palm-leaf designs.

Width, 4 feet 10 inches ; length, 7 feet 7 inches.

667—ANTIQUE CAMEL'S-HAIR LONG RUG.

Brown ground, with three white diamond-shaped panels ; floriated and other patterns in various colors, with three borders.

Width, 3 feet 5 inches ; length, 8 feet 6 inches.

668—CAMEL'S-HAIR EXTRA LONG RUG.

Reddish-brown ground, with diamond panels and other designs in fine combination of colors.

Width, 3 feet 4 inches ; length, 15 feet 8 inches.

669—ANTIQUE SHIRVAN LARGE RUG.

Dark blue centre, with tree and floral designs in fine combination of colors ; conventional floral patterns on wide white ground border.

Width, 5 feet 6 inches ; length, 9 feet 9 inches.

670—ANTIQUE CAMEL'S-HAIR RUG.

Old gold ground, with various designs in red, pink, blue, and black ; five borders.

Width, 4 feet 5 inches ; length, 9 feet 4 inches.

671—ANTIQUE ANATOLIAN.

Dark blue centre, with bold floral medallions in low tones ; plum color and brown borders.

Width, 5 feet 5 inches ; length, 8 feet 3 inches.

672—ANTIQUE SHIRAZ LONG RUG.

Profusely covered with diamond-shaped and floral panels in various colors, yellow predominating.

Width, 3 feet 2 inches ; length, 18 feet 10 inches.



673—CAMEL'S-HAIR LONG RUG.

Reddish brown ground with diamond-shaped panels and floriated patterns in various colors.

Width, 3 feet 5 inches ; length, 15 feet 4 inches.

674—ANTIQUÉ DAGHESTAN LONG RUG.

Yellow centre with floral panels in bright colors ; red, white, and black borders

Width, 3 feet 1 inch ; length, 8 feet 8 inches.

675—ANTIQUÉ BELUCHI LONG RUG.

Black ground centre, floriated design in low tones ; four borders.

Width, 3 feet 1 inch ; length, 13 feet.

676—ANTIQUÉ DAGHESTAN RUG.

Dark blue centre, with diamond-shaped panels ; wide and two narrow borders ; designs throughout in fine combination of color.

Width, 3 feet 2 inches ; length, 15 feet 5 inches.

677—ANTIQUÉ SHIRVAN LONG RUG.

Dark blue centre with conventional floral patterns in bright colors ; three borders.

Width, 3 feet 7 inches ; length, 10 feet 8 inches.

678—ANTIQUÉ DAGHESTAN LONG RUG.

Dark blue centre, surrounded by borders of red, white and emerald green ; various designs in richly combined colors.

Width, 3 feet 6 inches ; length, 10 feet 3 inches.

679—ANTIQUÉ SHIRVAN RUG.

Dark blue centre panel with bold floriated designs in bright colors.

Width, 3 feet 5 inches ; length, 11 feet 6 inches.

680—ANTIQUE KHORASSAN LONG RUG.

Dark brown centre with vine and floral patterns in low tones ; three borders, with archaic designs in pink, red, and white.

Width, 2 feet 10 inches ; length, 14 feet 2 inches.

681—ELEGANT SENNA RUG.

Ivory white centre with intricate and profuse designs of trees, flowers, and birds in sapphire blue, jade green, red, yellow, and other harmonious colors ; three narrow borders with palm-leaf and other designs on yellow and white ground.

Width, 4 feet 11 inches ; length, 6 feet 6 inches.

682—PERSIAN LARGE RUG.

Dark blue centre, profusely covered with floriated designs in many colors, red, green, and white borders.

Width, 6 feet 8 inches ; length, 13 feet 2 inches.

683—ANTIQUE SHIRAZ LARGE RUG.

Ivory white centre with bold floral designs in various colors ; red and blue borders.

Width, 6 feet 10 inches ; length, 15 feet 6 inches.

684—CASHMERE LARGE RUG.

Red ground with dark blue, jade green, and yellow panels ; black, red, and white borders.

Width, 7 feet 9 inches ; length, 11 feet 2 inches.

685—TURKISH CARPET.

Heavy pile, with light blue ground and red and dark blue panels ; wide border of red and two narrow borders of dark blue.

Width, 11 feet 6 inches ; length, 14 feet 6 inches.

686—LARGE TURKISH CARPET.

Black centre with floriated designs in various  
bright colors ; yellow border with floral panels.

Width, 11 feet 9 inches ; length, 16 feet 2 inches.

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